

2020

# **Creative Industries in the Legatus Region**

Internship Report  
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## Executive Summary

### Aim

The report is based on a four-month study into the creative industries in those South Australian council regions under the Legatus' purview. The aim was to collect evidence about the current functioning of the creative industries within these regions in order to assess what projects, programs and partnerships might foster their consistent development into the future. It seeks to highlight the economic and social potential that the creative industries can offer to the diverse South Australian regions and to engage them in active partnership with the state-wide evolution of this growth sector.

The project asked for a 'concise database of creative industries/innovation individuals, organizations and projects across the Barossa, Yorke Peninsula, Mid North and South Flinders Ranges.' A key requirement was to assess the need for a Creative Industries Coordinator role, and if so to present a business case for it.

### Task

The report required desktop analysis of existent material from pre-project regional workshops and current National, State, Regional and local programs and initiatives. Some international documentation was also useful. The brief also included field work through interviews with key Government and non-government agencies and individuals. The structure of this report is based on the model offered by the best of these existent reports.

The research was spread across fifteen council areas and seventeen industry sectors. Data for the report came through the desktop analysis, 22 in-depth interviews, an on-line survey focused on regional creative practitioners, three workshops, and a number of meetings with stakeholder groups, and a final workshop with key organizations and industry that provided a framework for conclusions and subsequent recommendations.

The research considered the impacts on regional practitioners across a range of categories: economic; social; place/locality; their own practice; education; opportunity or lack thereof; innovation; support from local and state sources; frustrations and satisfactions.

It also considered many of those same categories from the point of view of stakeholders, alongside the challenges of adequately serving a complex, under-resourced and often unrecognized industrial sector.

### Problems

Problems identified as restricting the creative industries in the regions from reaching their full potential included:

- issues of connectivity and isolation
- a need to push against ingrained ignorance or lack of interest in 'culture'

- ongoing frustrations with technology
- problems of access to amenities and services
- few cross-regional initiatives
- a lack of project management skills and opportunities for their development
- ignorance of and difficulty accessing sources of professional support and guidance
- limited business capability on the part of some creatives
- lack of recognition from local business
- difficulties of access to further education and skills development in creative fields
- difficulty in retention of younger generations
- lack of community or artistic or digital 'hubs'
- lack of focus and awareness in planning for the development of the sector
- small local markets as against global potentials in some industries

## **Pluses**

Balancing that were:

- a corresponding valuing of the ways in which working successfully at what one loved contributed to a sense of social sustainability and a meaningful life
- a very strong commitment to the regions
- high valuing of community connection and a human-scale pace and attitude to daily living

## **Meaning**

The research did raise the question that positioning 'the creative industries' within a business model raises challenges of acknowledging intrinsic as well as economic 'value' and 'meaning'. Such categories are often excluded from a business plan, yet they do exist and are core to a sense of wellbeing and community. In fact, 'intrinsic value' comprises *the* unique offering of this sector, the sense of positivity and 'nimble' thinking that can lead to new forms of prosperity and innovation. So, in line with a number of other reports on this sector, we have also included a series of definitions in aid of conceptual clarity.

## **Structure**

In order to give an overview of the interconnections between the regional support organizations that form the potential partnerships for change, the report has been framed within the web of Federal, State and Local Government funders of creative industries-related initiatives (see 'Projects' pp. 44-55), that is, as a creative ecology. This ecology also includes local creative stakeholders, and projects of the recent past, present and near future, as well as an overview of current regional council engagement with the creative industries. Case Studies highlight successful regional initiatives across a range of creative industries locally, nationally and internationally. We have included a 'sustainability/agricultural' example in part because the coming impact of climate change in the regions may need wellbeing and sustainability projects to offer new pathways for small communities, and the creative industries are good partners for such initiatives.

## **Database**

The database (in four Excel sheets held by Legatus Group as an adjunct to the report) covers 291 individual and group creative practitioners, 209 venues, and 102 organizations and associations across the fifteen council areas, as well as 106 stakeholders. Because it includes the names and contact addresses of many more or less private individuals there will be an additional task of gaining permission from those individuals for those details to be made public. Many such details were happily volunteered (for example in the survey) but there is an obligation to check where appropriate. NB: Some late entries came with locality only and no contact details. Local access would solve this problem.

## **Findings**

The research project found ongoing affirmation that the creative industries contribute to the economic wellbeing of the nation as a whole and to the regions within it, contributing a massive \$111.7 billion, or 6.4% of Australia's Gross National Product in 2016-17, and representing 5.5 % of the national workforce (A New Approach, 2018). We suggest that it may be time to move on from statistical affirmation of the 'worth' of these industries to programs and projects to assist its sustenance and growth. The research further suggests that regional creative industries can be a source of wellbeing and affirmation within communities, offering an intrinsic value to makers, clients and the wider community. They bring a diversity of opportunity to a very wide range of constituents. It also suggests that the development of such industries and the retention of the people who are attracted to them within a small community can be a driver for prosperity and change. Recent projects attested, and survey and stakeholder interviews confirmed that the creative industries in regional South Australian play an important role in activating social cohesion, affirming a sense of place, encouraging pride in practitioners' and others' home locations and providing micro-business and small-to-medium business opportunities within the local community, but that many of these workplaces and individuals struggle to maintain traction. The research also confirmed that there is a lot of activity already going on but that in such a widely spread geography much of it slips below the radar.

The research suggests that a relatively small financial commitment by regional stakeholders might have a strong positive impact, but that such initiatives need to be sustained to reach the stage of 'virtuous circle' viability. The report suggests that to get to that stage, scaffolding of practitioners and the networks around them is a vital way to boost practitioners' productivity. It also suggests that the strongest and most sustainable changes come in response to community-inspired initiatives, and that, guided by the active networks of stakeholders already in the regions, there may be as yet unidentified opportunities for policy makers' to be responsive to those moments.

The report suggests that much of the capability to initiate projects over the long term already exists. It simply needs support and a commitment to long-term planning and sustainability.

## **Please note**

This report was researched and written between December 2019 and March 2020. It was thus finalised in an entirely different world from which it had started. The COVID-19 lockdown is

already proving challenging in ways we could never have expected and to what extent we return to “business as usual” remains to be seen. There are several things to note here:

- Local tourism will return before international tourism does and the Legatus regions are in a strong position to develop arts-based tourism to fill a need.
- Cruise-based tourism will likely be diminished for some time, creating opportunities for other kinds of tourism to flourish.
- And most importantly local communities suffering from isolation and social distancing will need soft cultural infrastructure to support the return to strength and resilience that regional communities are known for.

Investment in arts and creative industry activity at this crucial time is going to support the regions both socially and economically.

## Recommendations

**Recommendation 1: Scaffolding and Practitioner Support:** Two full-time, permanent positions of Regional Creative Industries Coordinators based in the Barossa Council region and in the Yorke Peninsula region; and an initial projects budget for both.

**Recommendation 2: Awareness and Planning:** Increased awareness of the Creative Industries in Council and Regional Development Plans.

**Recommendation 3: Productivity and Project Skills:** That Councils look at re-purposing unused buildings as creative hubs where appropriate and support a series of programs focusing on Project Management Skills for Creatives.

**Recommendation 4: Awareness and Connectivity:** Development of a Regional SA Creative Industries Forum or Conference to increase awareness of what the Creative Industries are and to bring the Regional South Australian Creative Industry practitioners and stakeholders together.

**Recommendation 5: Partnerships and Connectivity:** Formation of Regional Working Group to link directly into the South Australian Government Plans to ensure that the regional focus on the Creative Industries communicates to government with a united voice. This body to be tasked with driving the proposed Forum.

**Recommendation 6: Sustainability, Education and Retention.** Lobbying from regional operatives for Creative Industry content in tertiary offerings within the regions. Courses in Games Development and International Digital Micro-Business Skills are two suggestions. Another one might be ‘Understanding Creativity’ because doing so allows creatives to become conscious of their own practice and is incidentally at the core of consciousness of how and why and when to employ a business model at all (e.g. defunct Creative Incubator course at TAFESA).

**Recommendation 7: Policy.** Regional policy makers require research that is specific to local creative industries' needs and environments in order to make productive decisions around supporting creative practitioners for cultural, social and economic outcomes. Such research might be facilitated, for example via MOUs with research institutions.

**Recommendation 8: Planning.** A Thinker in Residence for regional creative placemaking would provide great benefits for all stakeholders in the regions

## **FUTURE WORK REQUIRED**

1. There was not the opportunity to interview a range of people from each of the (17) creative industries though the research did speak to people with specialist knowledge of music, visual arts, writing and games. It would be useful to have data on specificities in each of the 17 sectors, with the kind of detail an interview can elicit rather than, for example, a note on a survey. The present database might be a useful tool in this endeavour. Future projects with research institutions (Recommendation 7) might also facilitate this.
2. There is a (policy) issue around digital interconnectivity. It seems clear any undertaking to improve telecommunications might well be essential to overcome tyrannies of distance and that this would need to be a choice made at the highest levels of government. High level and reliable digital connectivity is the item that would make the single biggest difference to life in the South Australian regions, addressing in particular the identified themes of connectivity/isolation; access to skills development and education; and sustainability of a well-lived life in a remote locality. In relation to the creative industries in particular, it would (reliably) connect practitioners to global markets and global resources.
3. The research noted (p. 56) that "The main lack is a credibly articulated model of how funding for viable and sustainable creative industries differs from the kind of standard business model with which most managers are familiar". We have tried to indicate the basic parameters of this model. With recent determinations to prioritize the creative industries as a growth sector in South Australia, a more comprehensive articulation of this key point would be helpful. (Recommendations 7 & 8)

# 1 Background

## 1.1 Pre-Project

In March 2019, the Legatus Group, the Regional Organization of 15 South Australian Councils from the Barossa Adelaide Plains to the Flinders Ranges and Yorke Peninsula (details below), supported a Regional Creative Industries Forum in Pt Pirie to which there was a strong response from local stakeholders and creative industries practitioners. This led to a further series of sub-regional roundtables. Several (partnership) projects arose out of these initiatives, such as a Live Music Activation Project, the planned contemporary music Umbrella Festival 2020 and a highly successful Regional Games and Skills Development Strategy in Port Pirie in 2019. A consistent point of discussion was the perceived need for mechanisms of support for creative industry practitioners and initiatives in the region.

In October 2019 the South Australian government through the Department of Innovation and Skills released a Creative Industries Discussion Paper. This paper identifies the creative industries as a key industry segment, one of the nine priority sectors for growth in the state, a source of both pragmatic (economic) and personally fulfilling growth for those citizens involved in the sector. The Paper further asserts that the intellectual and co-operational skills fundamental to successful work in the creative industries are crucial to building a fluid and dynamic future economy. This will in turn will provide new job opportunities, foster entrepreneurialism and strengthen the future of our state. In effect, it makes explicit a link between successfully supported creativity and community prosperity. It is intended to provide input into Industry-led sector strategies to assist development of an overarching Creative Industries Strategy for growth: a 10-year plan to support the growth of the creative industries in South Australia

In view of the above, in November 2019, the Legatus Group contracted Flinders University via PhD Intern Verity Laughton to undertake a four-month research project on the creative industries and innovation in the regions. The aims of the project are as follows:

## 1.2 Aims

To provide a rationale for the consistent development of programs and projects to foster the range and impact of the Creative Industries in regional South Australia. The particular objectives of the research are:

## 1.3 Objectives

1. A database of creative industries/innovation individuals, organizations and projects across the Barossa, Yorke Peninsula, Mid North and South Flinders Ranges.
2. A Final Report which will include key recommendations for supporting the creative industries in the region, including discussion of an expressed need for a Creative Industries Regional Coordinator role (or roles).

## 1.4 Methodology

The researcher undertook:

1. Desktop analysis of the reports and notes from previous workshops and meetings and of current National, State, Regional and Local creative industries programs and reports, supplemented by a range of research on creativity-related issues.
2. Field work in the form of interviews with local creative practitioners, key Government and non-Government agencies and individuals.
3. Attendance at three regional roundtables/workshops of Creative Industry practitioners and stakeholders.
4. A survey of regional creative practitioners.
5. Development of a database of creative industries and innovation individuals, organisations and projects across the Barossa, Yorke Peninsula, Mid North and South Flinders Ranges.
6. Workshop of the Final Report covering analysis and synthesis of the above, with allied recommendations for action.

### 1.4.1 Desktop Analysis

The desktop analysis of the reports and notes from previous workshops and meetings and of current National, State, Regional and Local Creative Industry Reports and support programs gave an overview of current thinking about the nexus between the creative industries, regional economies and the kind of individual and community skills and understandings that will be required for successful living in the twenty-first century. The national Creative Industry reports have provided the model for the structure and content for this current report (see References and further reading, pp 87-90).

The desktop analysis made it clear that multiple studies over the last two decades have affirmed the economic impact of the creative industries within all societies and that impact is no different in Australia (Cauldwell, French & Lydford, 2019; Creative Victoria, 2015; Townsville City Council, 2014; Cunningham & McCutcheon, 2017; Duxbury & Campbell, 2009; Gibson, 2010; Holden, 2015; Huxley, 2014; Jackson, Nettle, Musyka & Dee, 2016; Makusen & Gadwa, 2010; Meyrick, Phidian and Burnett, 2018; O'Connor, 2018; Renschler, Bridson & Evans, 2018; A New Approach, 2018; UNESCO, 2015). This report takes the view that its primary focus should therefore not be to prove that impact but to address how best to use it.

A picture emerges of communities impacted by massive change due to the global Technological (and potentially Climate Change) Revolutions, both of which have ongoing effects on individuals' lives and governments' planning, alongside the human task of living well – paying the rent for oneself and others – and living happily – feeling fulfilled, confirmed and sustained in the choices of one's daily life – at a local and regional level. Some themes emerged, the most profound of which was the degree to which lively, sustainable and innovative creative activity across generations and within both traditional and cutting-edge creative sectors enlivened, validated and added to the prosperity of those communities.

We offer a Literature Review in the following section of the Report, but perhaps it is important at this point to stress that this is a South Australian report made in 2020 about the South



Australian Regional Creative Industries platform and possibilities. Hence the most immediately useful frame is for the Report is current South Australian initiatives in the Creative Industries. These priorities were available in the desk top literature through the South Australian Arts Plan, authored by Tony Grybowski and Graeme Gherashe, and the South Australian Government Creative Industries Discussion Plan (2019). The South Australian Arts Review (also 2019, and also by Grybowski and Gherashe, but preparatory to the Plan) also has relevant detail.

#### 1.4.2 SA Government Arts Review

This document was preparatory to the SA Government Arts Plan. With regard to the regions, its Executive summary advises that Key Recommendations (p. 6) include:

‘3. Consider what more we can do to meet the needs of regional and rural South Australia, local activity in regional towns and centres, career opportunities for artists from the regions and access to regional touring opportunities for large and small companies.’

The Review suggests that the way to achieve such aims is:

‘3.1 Maintain Country Arts SA as a Statutory authority to support arts and cultural development across the state. Review its funding levels to ensure it can optimise its position and deliver on its Strategic Plan.

3.2 Revitalise existing regional arts centres as creative community hubs and invest in new centres to meet the needs of local communities and elevate their role and standing.

3.3 Reform governance options for regional arts venues to ensure effective engagement with local government and alignment with local community needs.’

#### 1.4.3 SA Arts Plan 2019-2024

The Plan states that it ‘sets out to guide future investment in the arts for the next five years.’ It stresses the digital economy and the artisan ‘maker movement’. It lists six interdependent goals delivered via ‘stories’ of the state. Of these goals, Goal #3 (‘to champion Aboriginal and Torres Strait Islander culture’), Goal #5 (‘to enhance the physical and organisational arts and culture infrastructure in SA’), and Goal #6 (‘to drive a connected approach to advocacy and future government investment in arts and culture’) may have the most relevance to regional initiatives.

#### 1.4.4 South Australian Department for Innovation and Skills Creative Industries Discussion Paper

As State Minister for Innovation David Pisoni says in his introduction to the South Australian Department for Innovation and Skills Discussion Paper, this paper is about the fact that ‘We have **identified the creative industries as a priority sector** for the state over the next decade, based on comparative advantage and likely investor interest.’ This Paper calls for sector response. It further says, ‘We want to hear from you on issues like new workforce needs and how to develop them; which emerging technologies we need to harness, how... start-ups,

investors, government and markets (can) be more effectively connected; and how we can better use existing infrastructure to foster collaboration and innovation.’

This Discussion Paper set the stage for active engagement between the SA Government and the creative industries as one of the nine identified growth sectors in South Australia. Each sector – owned and endorsed by industry – has been asked to articulate what specific strategies will aid its growth, and to identify the issues and roadblocks that mitigate against it. The Creative Industries (along with the other eight areas of growth) have been asked to develop a discussion paper about possible long-term targets for their sector and to identify where government can best assist in achieving accelerated growth. This deep industry consultation underpins and supports Growth State.

There have been a series of Creative Industry Forums run by Karen Marsh and Kirsty Parkin of the Department for Innovation and Skills over February/March 2020 to drill down to that sector response, which the researcher and industry mentor both attended. This report contributes to that process.

#### 1.4.5 Interviews

The researcher undertook 22 interviews with local creative practitioners, regional and metropolitan stakeholders and Govt and non-Govt workers in the field. Feedback was lively and varied. Emerging themes included issues of isolation and connectivity, skills in project management (or the lack thereof) and program and project sustainability. Anxieties included retention of replacement generations, volunteer burnout, resistance to innovation and change, technological vulnerability and a stop-start rhythm to intervention and targeted assistance.

The response indicated a depth of willingness, activity and talent but a lack of scaffolding around those elements that could translate to effective outcomes on the ground. In line with the Project Objectives we queried if creative practitioners felt that they might particularly benefit from a skilled, educated and connected person or people to co-ordinate creative industry initiatives within their region. Such a role might be structured on a project basis (option 1), a response basis (option 2), an information-sharing basis (option 3) or aspects of all three (option 4). In whatever way the role was formulated, the aim would be to facilitate a sustainable creative economy. Their answers feed into the findings of the Report.

#### 1.4.6 Regional Roundtables

Two discussion groups/roundtables were held in December 2019, on December 3<sup>rd</sup> at the Wakefield Council rooms at Balaklava and on 9<sup>th</sup> December at the Uni Hub Spencer Gulf in Pt Pirie, and a further one in March 2020 to test the findings of the draft Report. Responses detailed in these discussion roundtables are included in the Final Report.

#### 1.4.7 Survey

A survey was prepared to be sent primarily to creative industry practitioners in the various regions. In a project where it was easy to lose focus, we decided to restrict the survey to local creative practitioners. One might get a slightly less informed or sophisticated response than if

one included people working daily with the conceptual complexities of cultural leadership, but it would be a truer picture of the target group.

#### **1.4.8 Database**

Development of a database of creative industries individuals, organisations and projects across the Barossa, Yorke Peninsula, Mid North and South Flinders Ranges.

While a fully detailed, properly cross-referenced database of fifteen highly diverse council regions with a combined population of 113,600 people (ABS 2018) across the seventeen sub-sets of ‘creative industries’ (see UNESCO definition p. 14) is beyond the scope of a four-month project, the development of a database structure of individuals, venues and organisations may offer a pathway towards one. This is what we have attempted to provide, in full awareness of the possible limitations (see Appendix A). It is possible that information of this kind may be more easily accessed through a website. In the spirit of ‘Don’t reinvent the wheel’ which became something of a catchphrase during interviews, there is an excellent (if less comprehensive than suggested above) model of a creative industries website already in existence for the Barossa region (see <https://www.artmusicdesignbarossa.org.au>) that could be applied elsewhere, obviously with some variation. We have varied the proposed model slightly in that we have also included details of relevant stakeholders in the database and have covered ‘projects’ in the report rather than the database, given the rapidity with which such projects change.

It should be noted that the long-term effectiveness of either a database or a website does raise maintenance issues, which would be solved by the possible Creative Industries Coordinator role. And because so many of the entries on such a database will refer to individuals rather than business organisations it also raises privacy concerns. Again, a Creative Industries Coordinator would be in a position to navigate such issues.

#### **1.4.9 Towards the Report Conclusions**

The final section offers a synthesis of the findings of the above, alongside a number of recommendations for possible action and a last summing up.

## 2 Definitions and Literature Review

Part of the task of this report involved desktop analysis of a range of recent reports on ‘the creative industries.’ (see Reference and further reading list p. 87-90). The 2018 *Creative Island* report into the creative industries in Tasmania by Justin O’Connor was particularly impressive in that it offered a detailed and highly informed discussion about the specificities of creative/cultural research with precise guidance of the implications of embedding the creative industries within a (regional) economic business model. It is the outstanding example of recent reports in Australia that attempt to deal with aspects of cultural practice and policy in relation to a particular region or economy. In particular, Professor O’Connor, now based at the University of South Australia, makes an argument for consistency of terminology and definition that will allow long-term cross-referential research. We have thus chosen where possible to cite definitions that fit within a global framework.

### 2.1 From the National Literature

Obviously, there is a wide range of such reports. We have already mentioned (p. 9-10) the SA Government Arts Review, the SA Government Arts Plan and the Department of Innovation and Skills Creative Industries Discussion Paper (all 2019), as well as the *Creative Island* report (2018). Other useful material included the 2015 *Creative Victoria*, the Victorian State Government’s Creative Industries Plan which allies planned outcomes to economic support, and *Culture Matters* (2014), a justification for a Cultural Plan for the (regional) city of Townsville. Two 2019 reports by the thinktank A New Approach offer firstly a serious report on public expenditure on arts, culture and creativity in Australia (#1), and secondly a report about the impacts and potentialities of creativity in communities in Australia (#2). A Northern Grampians Shire Council report by researcher Carolynne Hamdorf is a good model of regional council cultural issues that emphasises economic outcomes. In *The Creative Economy in Australia* (2017) Stuart Cunningham and Marion McCutcheon give a usefully targeted factsheet of statistics and diagrams about work in the creative industries in Australia. The Australia Council’s 2017 *The Arts in Regional Australia: a Research Summary* gives a good statistical snapshot of major concerns regarding the arts in regional Australia, though it is less useful in relation to South Australian specificities. Charles Landry’s work on creative place-making was also influential (see p. 10). Other material is indicated in the references section (p.87).

### 2.2 Many in One: Industries, Organisations, Localities, Concepts

To attempt an overview of the creative industries in regional South Australia is challenging. The problem is ‘the creative industries’, useful as it is to bracket them together, is not one industry. It is ‘many in one’. Nor is ‘regional South Australia’ one region. Again, it is ‘many in one’. Similarly, a range of organisations and authorities have input into creative industry policy and projects within the specified range of localities and communities. Thus the sum of ‘what happens in (these) regions’ is a complex interweave of the activities of National, State and Local government-funded bodies alongside partner organisations, with some input from local businesses and community organisations such as Progress Associations, Visitor Centres and mini-hubs such as galleries or museums in many of the towns. It is true that there are examples of silo-ing of purpose or language or intent but in the broad view all organisations

and programs work more or less alongside each other, in a loose flux of similar aims and objectives but with differing capacities and resources and thus possibilities to influence outcomes. As Anthony Peluso, CEO of Country Arts SA said in interview of his own organisation: **‘The way that we work is that we’re ostensibly about community building, but our language is arts and culture. So, we work with education, we work with tourism, with environment, with Aboriginal affairs, regional development, all of the above. it’s just that our language is all about arts and culture.’**

## Creative Place-Making

The literature of creative place-making is instructive. It follows the relationship between different locations, creative practitioners and value of all kinds – social, personal, and artistic as well as economic. As a whole, it clarifies how partnerships between policymakers, creative practitioners and arts managers can result in successful outcomes that benefit regions socially, culturally and economically.

Charles Landry’s work on the concept of creative cities is world-leading. Whilst focused on large cities, it has useful lessons for creative regions and small towns. Landry has identified the role that creative work can play in locations where traditional forms of economic value production, such as manufacturing, have fallen away. Some of Landry’s key points are:

- the importance of balancing planning (top-down or planner-led initiatives) with spontaneous eruptions and bottom-up creative and economy-boosting activity (p. 24) (such as the movement that resulted in the Blinman Mines initiative, see Case Studies pp. 61-67);
- the use of catalyst events and organisations to create opportunities and ways forward (p. 28) (Booktown Festival, see Case Studies pp. 67-72);
- and the important role of strong leadership in developing creative placemaking success. (p.31) This last point highlights the place of council and overview organizations such as the Legatus Group in particular but also key local businesses in the regions.

An example of research in creative placemaking from the United States is found in *Creative Placemaking*, by Ann Markusen, an economist, and Anne Gadwa, an arts consultant. Their findings show that “creative placemaking fosters economic development (and) recirculates residents’ incomes locally at a higher rate” in that it:

- Re-uses vacant and underutilized land, buildings, and infrastructure
- Creates jobs in construction, local businesses, and cultural activity
- Expands entrepreneurial ranks of artists and designers
- Trains the next generation of cultural workers
- Attracts and retains non-arts-related businesses and skills (2010, p. 4).

As Chris Gibson says in “Mapping culture, creative places” (2010):

The arts have much to offer the regeneration of communities: creating new forms of employment in cultural work, contributing to public culture through festivals and events, and adorning spaces in the built environments of our cities

and towns with expression. Filtering artistic attempts to regenerate communities are three key competing pressures: first, the demands of regional development managers, treasury bureaucrats and local government leaders for accountability, 'hard data' and measurable outcomes; second, desires of local residents, non-profit organisations and community development specialists to use the arts as a means to promote...Local-Global social inclusion; and third, professional concerns of artists themselves to produce creative expressions that advance practice, experiment, and/ or challenge prevailing norms. Often, these pressures are thought of as incorrigible (2010, pp 66-67).

Gibson's work on creative placemaking in Wollongong and Darwin shows how, contrary to this 'incorrigibility', creative work can in fact play a key role in developing opportunities for localities outside of the major arts cities of Australia. Creative partnerships are not, of course, a panacea for all ills. However, given that the outcomes of creative placemaking projects include intrinsic benefits (social cohesion, flourishing lives), the capacity of creative investment to develop culture-led economic development is less risky. If economic development is not achieved, social cohesion is.

The following table gives a snapshot of the support ecology of regional South Australia on the one hand and the creative industries on the other.

### 2.2.1 Key Organisations

NAME	JURISDICTION	RESPONSIBILITY
Department of Infrastructure, Transport, Regional Development and Communications	Federal	The former Department of Communication and the Arts has been subsumed within this portfolio since December 2019, though there is still an Arts Minister within cabinet and there has been no loss of staff. Funding devolves from here to the Australia Council for the Arts
The Australia Council	Federal	The Australian Government's arts funding and advisory body funds programs, projects, infrastructure and individuals. This body has suffered reduced funding and organisational challenges in recent years but remains the main source of funding for individual artists, organisations and community projects in the arts in Australia.
Department of Premier and Cabinet	State [South Australia]	The SA Department for the Arts sits within the Dept of Premier and Cabinet. Funding to South Australian artists, organisations and programs operates through this mechanism.
SA Dept for Innovation and Skills	State	Based in Adelaide but with many programs in the regions, DIS funds programs, projects and



		initiatives to 'grow' industry, including the creative industries, in SA.
Country Arts SA	State	Country Arts SA is one of South Australia's largest arts organisations. It manages a range of creative industry programs and initiatives across regional South Australia including the management of performing and visual arts venues, statewide touring and projects and programs tailored to specific localities through organisational and individual artist funding
South Australian Tourism Commission	State	The SATC's stated purpose is... 'to assist in securing economic and social benefits for the people of our state through promoting South Australia as a tourism destination and further developing and improving our state's tourism industry'. The link between the creative industries and tourism is indirect but manifest in many localities. The word 'vibrancy' is often code for the patina of attraction that creative activity is assumed to lend to location tourism. This kind of language misrepresents the potential for a genuine innovation nexus between creative practitioners and community.
Regional Development Australia [SA]	Local, State and Federal	Supports economic development, business investment and economic opportunity in seven regionally based RDAs and the Adelaide Metropolitan RDA. For the Legatus Group this includes RDA Yorke Mid North (fully) and RDA Barossa, Light, Adelaide Plains and RDA Far North (part). Funded through Federal, State and Local Government. RDA programs offer initiatives in employment and skills development throughout the regions. The majority of RDA officers in regional towns are charged with employment and economic directives, but some e.g. in the Barossa in 2020, also have cultural responsibilities (see Projects, p. 49-51).
Regional Councils	Local Government	This Report covers four sub-groups of 15 of these regional councils, namely Barossa, Light & Adelaide Plains (Region 1); Yorke Peninsula, including Barunga West and the Copper Coast (Region 2); the Mid- North, including Clare and Gilbert Valley, Goyder, Wakefield & Northern Areas (Region 3); and the South Flinders Ranges, Peterborough, Orroroo Carrieton, Mt Remarkable, and Pt Pirie (Region 4). These Councils have varying degrees of commitment to and appreciation of the possible

		contribution of the creative industries to the economy and wellbeing of their communities
Legatus Group	State and Local	A 'regional local government ambassador and advocate...The Legatus Group is the peak regional local government organisation that focuses on the wealth, wellbeing and social cohesion of its communities.' It covers the fifteen regional council areas outlined above and is the instigator of this report. They cover 25% of Regional SAs population.
Partnership Organizations	State	The University of SA; Flinders University [in particular, the New Venture Institute, a pre-accelerator entrepreneurial body]; the Adelaide University [ various links, particularly with the recently established UniHubs] all pursue regional initiatives with some regularity. UniHubs in Spencer Gulf cities have great potential although they offer little creative industry facilitation as yet. Potentially also for specific projects – the History Trust of SA, Media Resource Centre [e.g. with the Contemporary Games Project 2019], South Australian Film Corporation, Music SA, Ku Arts, the Adelaide Festival, the Art Gallery of SA, the National Trust of South Australia, SALA, the Fringe, SA Museum, SA Writers' Centre, Elder Conservatorium, and others.
Community	Local	Progress Associations, Visitor Information Centres, local cultural venues such as halls, (some) theatres, museums and Festivals, volunteer groups of many different kinds and focused on many different traditional (bands, choirs, writing groups, the visual arts) and evolving (e.g. digital games) creative activities
Community	Local	Major infrastructure e.g. Northern Festival Centre; Whyalla cinema; Middleback Arts Centre; Nuriootpa Soldiers Hall; Pt Augusta Town Hall; Jam Factory Seppeltsfield; Gawler Civic Centre; Brinkworth Soldiers Memorial Hall; Kapunda Community Gallery; Burra Regional Gallery
Community	Local	The Artisanal Movement in food and design is a natural ally of creative industries. Winery culture, markets and art gallery cooperatives and businesses in many current locations. Potentially surf or wilderness culture in others.



*Table 1 Key Organisations*

### 2.2.2 Many in One: Definitions

In another iteration of the 'many in one', a core problem of discussing 'the creative' is that subject categories can bleed together in a way that obscures or confuses the simultaneous and multi-faceted nature of what is actually in play. **Creative industries can be drivers for change and prosperity through bringing meaning to community** – but this is at times an indirect rather than a direct process, mimicking the indirect operation of creativity itself. In a world where the rational and analytical is privileged over the nuanced and intuitive, this can be a difficult understanding to 'land', with a particular onus on 'proof'. [See Case Studies (pp. 57-75)].

We have included these definitions for conceptual clarity.

CONCEPT	SOURCE	DEFINITION
Culture	UNESCO	The "set of distinctive spiritual, material, intellectual, and emotional features of society or a social group... that...encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs".
Cultural Ecology	Davey, A, for The Arts Council, England	'The living, evolving network of artists, cultural organisations and venues co-operating in many fruitful partnerships – artistic, structural and financial...The metaphor of an ecology, of a living, balanced environment, expresses how <b>nothing happens within this system without its impact being felt widely.</b> '
Cultural Tourism		"..That activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. <b>Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited.</b> '
Regional Development	Regional Art Australia, 2019	"...is a broad term but can be seen as a means of <b>reducing regional disparities by supporting (employment and wealth-generating) economic</b>

		<b>activities in regions.</b> Regional development achieve(s) (its) objectives by infrastructure development and attracting inward investment. New approaches reduce regional disparities by helping lagging regions to catch up”
The Creative Industries	O’Connor, J, in Creative Island, 2018	‘Creative industries are <b>an evolving mix of sectors spanning arts, culture, screen, design, publishing and advertising.</b> They cover disciplines as diverse as <b>game development and graphic design, fashion and filmmaking, performing arts and publishing, architecture and advertising, media and music, comedy and craft.</b> They include activities that are commercially driven and community-based, experimental and export-intense. Across all disciplines creative industries are driven by a <b>powerhouse of small organisations, micro businesses and sole practitioners,</b> comprising the vast majority of the sector. They operate within a <b>creative ecosystem that extends from iconic cultural organisations and global businesses to educational institutions, government bodies and community groups.</b> ’
Creativity	Spacey, J, 2016	“‘Creativity is <b>the ability to transcend the obvious, static or repetitive thinking to come up with new ideas.</b> It can apply to any area of human thought including strategy, value creation, decision making, problem solving, artistic pursuits and social interaction. The following are common types of creativity: abstraction; analogy; brainstorming; challenging assumptions; coolness; counterfactual thinking...divergent thinking; idea generation; imagination; improvisation; intellectual diversity; inventive step; magical thinking; metaphysical conceit...play; preserving ambiguity; serendipity; storytelling; thought experiment...”
Creative Practitioner	Tess Brady, 2020	A person – maker, shaper, interpreter – who applies creative thinking to a range of cultural genres and design-generated practices in order to make their living. Their work practice is <b>fundamentally innovative</b> , and as such is a good fit with the fluidity and disruption of twenty-first century life  “I am not saying that the artist is the only one with these change-agent skills, it’s just that it tends to be

		<p>part of their skill set. The artist, in any field, brings to a group the following:</p> <ul style="list-style-type: none"> <li>• An excitement, love and understanding of change – it is their currency.</li> <li>• A willingness to address the impossible and try to find a solution</li> </ul> <p>These two qualities of <b>willingness to tackle the impossible</b> and a <b>free and easy attitude to change</b> are potent ingredients.”</p>
Innovation	Cauldwell-French, E and Lydford, A, 2018	‘The process of translating ideas into new goods or services. It requires the generation of ideas and monetising of intellectual property which is the bread and butter of the creative industries.’
Value	Meyrick, Barnett & Phidian, 2018	<p>There is considerable discussion in the literature about the concept of ‘value’ with regard to the creative industries. Our society has inadequate mechanisms for articulating the unquantifiable, yet our lives are demonstrably poorer without it. For example, enjoyment, social bonds, pleasure, self-expression can be taken for granted in the way that the fundamental physical goodness of pure air, fertile soil and biodiversity of flora and fauna are, yet all are intrinsic parts of any creative ecology and/or economy.</p> <p>‘(The) intrinsic value of culture” ...is code for all that is left <i>out</i> of measurement indices, which is to say our whole sense of culture, of what culture <i>means</i>. It may seem obvious to say it, but in culture <i>No Meaning = No Value</i>. It may not be true of boots, bread and billiard balls. But it is absolutely true of symbolic goods, like paintings, performances and books.’</p>
Well-Being	Dictionary.com	‘A <b>good</b> or satisfactory condition of existence; a state characterized by health, happiness, and prosperity’. This, too, can be a demonstrated outcome of involvement in the creative industries (see Case Studies. pp. 57-75)

Table 2 Definitions



## 3 Mapping the Creative Industries in the Barossa, Yorke Peninsula, Mid-North, and Southern Flinders of South Australia

### 3.1 Taxonomy Used

As mentioned above, defining culture and the creative industries can be a contentious issue. The same is true of mapping or disaggregating cultural activity. In developing our survey, interviews and desktop analysis of creative industries activity in the Legatus regions, we made use of the taxonomy of creative enterprise used by UNESCO. Specifically, the domains used there are:

- Music and Performing Arts
- Visual Arts
- Architecture and Design
- Media and Publishing
- Screen, Radio and Television
- Advertising and Marketing
- Festivals, Events and Museums
- Online and Interactive Entertainment

The Creative Ecology of the ‘many in one’ of this report includes the following:

### 3.2 Background to Regions

#### 3.2.1 South Australia

South Australia’s first makers and enactors were the First Nations people who lived here for millennia before the colonial invasion of 1836. In the regions on which this report is focused, lived, and still live, the Kaurna, Nharangga, Peramangk, Nukunu, Ngadjeri and Adnyamathana peoples.

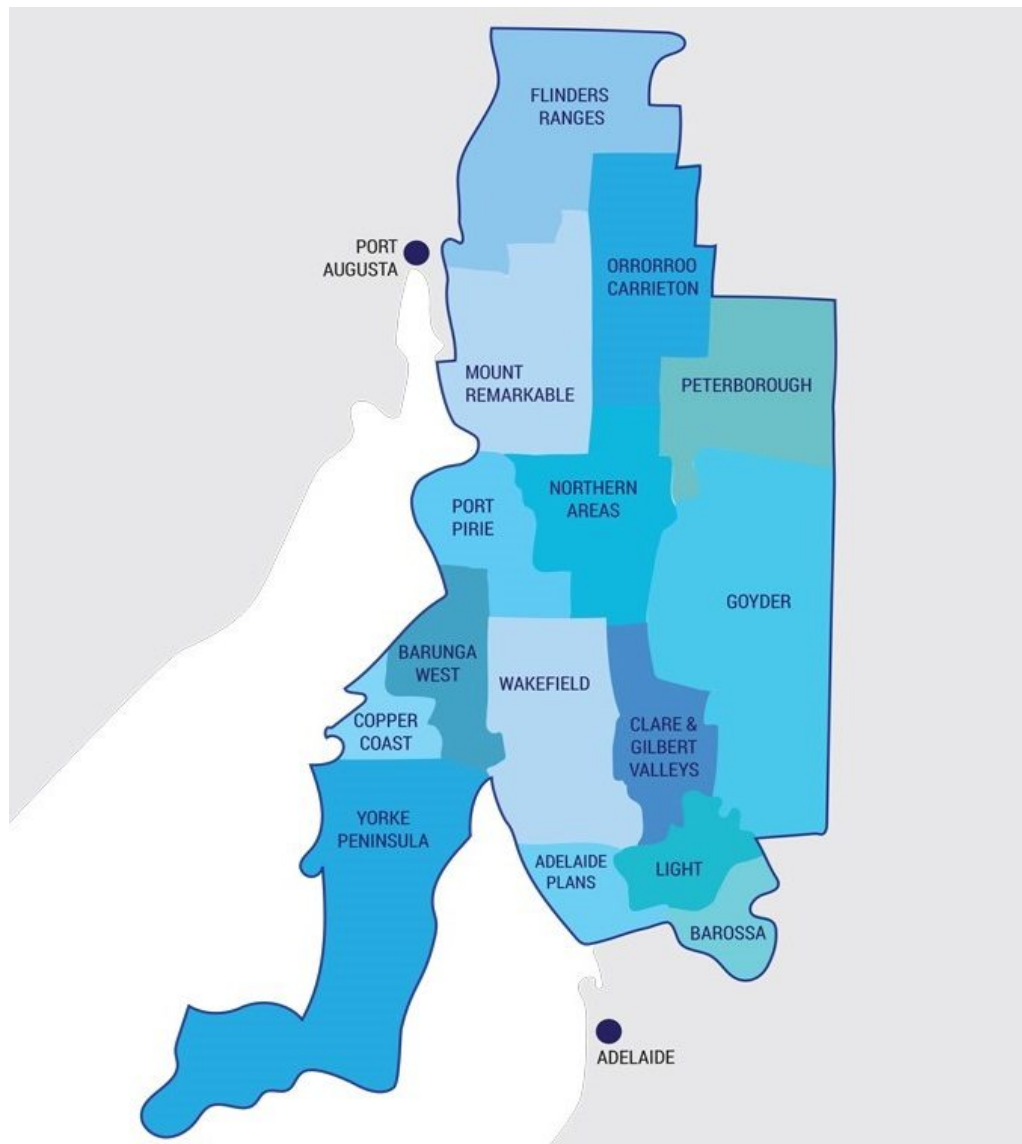
South Australia has a total area of 1, 043,514 km<sup>2</sup> and a population (June 2019) of 1,751,693, of which 1,333,927 live within Greater Adelaide’s metropolitan area. It is the 5<sup>th</sup> largest populated state in Australia, well down on the list. South Australia is also the middle region of the nation as a whole, sharing borders with all States and Territories bar Tasmania and Canberra, a geographical centrality noted in the SA Arts Plan (p. 19). First colonized in 1836 it now has a population density (also down on the list) of 1.78 km<sup>2</sup>. The overall terrain is mostly arid and semi-arid rangelands, and without major resources and industry, the State struggles in comparison with the stronger economies of the more populated Eastern States and the resource economies of Western Australia and Queensland. Principal industries and exports are **wheat, wine and wool, all of which are based in regional South Australia**. The largest employer overall is the health sector, followed by the retail trade. The 2016 census identified English as the most common ancestry (40.5%), followed by Australian (35.5%) followed by another 33.4% who claimed a British/European background. The remainder (including 2% Indigenous) are of Asian and South-East Asian extraction. A key point is that South Australia is a state with

only the one metropolis, and no full regional cities, though Mount Gambier and in time perhaps Port Pirie may achieve that status. This does put pressure on the relationship of the regions with Adelaide and means that local councils may carry a larger load in promoting bespoke initiatives in their particular regions.

### 3.2.2 Legatus Group

The Legatus Group is ‘the peak regional local government organisation that focuses on the wealth, wellbeing and social cohesion of its communities.’ (<https://legatus.sa.gov.au>).

Those communities are fifteen local government council areas, namely the Adelaide Plains, Barossa, Barunga West, Clare and Gilbert Valleys, Mount Remarkable, Orroroo-Carrieton, Peterborough, Copper Coast, Light, Northern Areas, Port Pirie, Goyder, Flinders Ranges, Wakefield and Yorke Peninsula council areas (see map below). This area was originally home to a mix of the Kaurna, Nharangga, Peramangk, Ngadjuri, Nukunu and Adnymathana peoples, many of whom maintain a creative relationship with ‘country’. The current population is (approximately) 113,600 people (ABS 2018). For the purposes of this report we have divided this diverse area into four sub-regions. Creative industries initiatives within many of these local council areas are sporadic. Many tend to be driven as much by other stake holders as the councils themselves. For example, only some of the councils in the group list their creative industries in their council plans (see Table #3).



*Figure 1 Map of Legatus Group Region*

### **3.2.2.1 Region 1: Barossa, Light and Adelaide Plains**

This region includes the outer metropolitan areas of Salisbury, Elizabeth and Gawler in the Adelaide Plains (whose main industries are livestock market/sale yards, metal fabrication and manufacture of industrial equipment), as well as the more rural communities of Wakefield and Balaklava in the near-north where the emphasis is on grain growing and storage and running livestock. 60 km north-east from Adelaide is the more populous Barossa, Light and the extended Adelaide Plains, a tourism and wine-growing area with a global reputation. Population figures overall were 49, 206 in 2018 (profile.id.com.au, 2020). Whilst the area still needs to access some amenities from nearby Gawler, it is well-served compared to the Yorke Peninsula and Mid-North and Southern Flinders regions. It has a lively cultural community with great potential for expansion.

NB. Regional demographic snapshots (e.g. profile.id and the Australian Bureau of Statistics) do not give any indications of the numbers employed in the creative industries. Presumably these numbers are hidden within other occupations, or in the section ‘not stated or otherwise described’.

### 3.2.2.2 Region 2: Yorke Peninsula

The Yorke Peninsula includes the peninsula itself, the allied Copper Coast and the nearby council area of Barunga West. Industries include farming, particularly of barley and grain, and coastal activities such as fishing and tourism. The copper mined in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries has left a strong footprint. Key towns are Wallaroo, Moonta and Kadina (the seat of the Copper Coast Council) in the Copper Coast and Ardrossan, Yorketown, Minlaton and Maitland (seat of the Yorke Peninsula Council) in the Yorke Peninsula. Barunga West Council seat is Pt Broughton. The population was 28, 751 in 2018 (profile.id, 2020). Yorke Peninsula is relatively poorer and less well-serviced than for example the Barossa, and related regions, with problems of infrastructure such as roads and even tourist services. (There is no tourism officer at the Yorke Peninsula Council). It struggles to attract touring events and artists in much of the peninsula as a whole. In Barunga West Council documents, for example, sport is privileged over culture as a means of community engagement, let alone an industry with development potential. The Copper Coast area is better off. It boasts the Kernewek Lowender, the world's largest Cornish Festival in Kadina, some good cultural facilities and a relationship of cultural exchange with metropolitan Adelaide (Country Arts SA is active here). From workshop, survey and interview responses there does seem to be an upsurge of interest in the creative industries in both areas, alongside a growing (extra-local) interest in the visionary Great Southern Ark Rewilding Project. Given that as an 'end' rather than a 'through' destination in tourist terms, the Yorke Peninsula has more need than many localities to create a self-sustaining 'brand' as a drawcard for both visiting and investment, it may be particularly well placed for targeted attention in an arena that after all does not require vast sums to make a real difference.

### 3.2.2.3 Region 3: Mid-North

The Mid-North Region includes the Clare and Gilbert Valley, through Goyder, Northern Areas, and Wakefield. Population overall is 25,002 in 2018 (profile.id, 2020). Industries are mainly rural, with grazing and grain growing and some mixed farming, but tourism is also key alongside timber and power production in some areas. Outside of the viticulture-related industries in the Clare and Gilbert Valleys, however, the region struggles. The exception to this statement would be the Goyder Council area where council-driven initiatives, including the establishment of a new Cultural Centre at Burra (part of a drive for World Heritage status for the Cornish mining heritage at Burra and Moonta) are lively and forward-thinking with a sense of growing momentum, allied to a well thought-out Arts Strategy Plan.

### 3.3.2.4 Region 4: South Flinders Ranges

This region covers the Flinders Ranges Council, Orroroo-Carrieton, Peterborough and Mt Remarkable as well as the largest regional city, Pt Pirie. Pt Pirie's population is quite large: 17, 630 people. The rest of the region has a small population of 6,880 (all bar Flinders Ranges 2018, profile.id: Flinders Ranges, ABS 2016).

The Southern Flinders Ranges has the advantage of the largest SA northern regional town in Pt Pirie, incidentally a 're-booted' location following the \$650 million upgrade of the Pt Pirie-



based smelter, Nyrstar. The population in Pt Pirie has access to most amenities including hospitals and a choice of secondary schools as well as TAFE colleges, an excellent theatre complex, and an anticipated UniHub (a Regional Development Australia-driven project) that joins the already established Spencer Gulf UniHub in Whyalla.

Over the region as a whole the industries are the familiar ones of agriculture and tourism. The Flinders Ranges in particular has a strong Indigenous presence which is a mainstay of the tourism experience, with opportunities for a depth of cultural interchange not available elsewhere alongside truly spectacular landscapes. Pt Augusta is not actually within the region's boundaries, but it is the other accessible large town. The rural part of the Southern Flinders Ranges, with its very sparse population struggles to achieve critical mass with creative industry potential. There are a number of galleries and local artists, but most are highly traditional in content. There are, however, lively local halls and a number of regular events (see Projects, p.53-4). Roads and other service amenities offer challenges to both locals and visitors, and whilst the digital should offer avenues towards greater local, state and global communication and opportunity, in fact digital infrastructure is often quite compromised.

### 3.3 Overview of Key Creative Industry Infrastructure in Council Areas

COUNCIL	CREATIVE INDUSTRIES
Adelaide Plains Council	<ul style="list-style-type: none"> <li>• Peri-urban and rural council</li> <li>• Growing population</li> <li>• Horticulture</li> <li>• Small ratepayer base</li> <li>• 93, 470 ha</li> <li>• 9, 059 people</li> <li>• Sports and Cultural Fund but the only projects in cultural area in recent data have a history/heritage basis</li> <li>• Council Strategic Plan mentions history, heritage and tourism but not creative industries.</li> <li>• No cultural plan</li> </ul>
Barossa Council	<ul style="list-style-type: none"> <li>• Peri-urban and rural council.</li> <li>• Population 24,808 (2018)</li> <li>• 89, 322 h</li> <li>• Viticulture, livestock, grains, fruit, tourism</li> <li>• Community Plan addresses Community and Culture, in particular festivals and events. It pledges to invest in a 'vibrant and growing arts, culture, heritage and events sector', with specific reference to creativity</li> <li>• A (very successful) role of Creative Industries Coordinator, shared with Adelaide Plains Council was part-funded by CASA. Funding was not renewed for this position which is currently maintained by RDA at 1.5 days per week.</li> </ul>
Barunga West Council	<ul style="list-style-type: none"> <li>• Regional Council</li> <li>• 159,000 h</li> <li>• Agriculture, fishing and aged care</li> </ul>

	<ul style="list-style-type: none"> <li>• Pop 2, 551 (2018)</li> <li>• Seeks to promote tourism</li> <li>• 2019 funded Pt Broughton Hall Art Space</li> <li>• 2019 funded Pt Broughton Town Hall Mural</li> <li>• 2019 funded Bute Town Hall Mural</li> <li>• No mention of creative industries in Council Business Plan</li> </ul>
<b>Clare &amp; Gilbert Valley Council</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• Population 9,379 (2018)</li> <li>• Globally recognized wine industry</li> <li>• Viticulture + broad acre cropping + livestock</li> <li>• Good level of infrastructure</li> <li>• Good tourism facilities</li> <li>• Clare Art House</li> <li>• Youth support activities</li> <li>• Town halls and community buildings</li> <li>• Community Wellbeing section of Strategic Plan seeks 'a vibrant arts and cultural sector' that supports creatives, visitors, venues, events and festivals</li> <li>• Grants supported creative events and activities as well as an Arts &amp; Cultural Events Coordinator (partnered with CASA)</li> </ul>
<b>Copper Coast Council</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• 77300 h</li> <li>• Population 14, 872 in 2018</li> <li>• Fourth fastest growing council area outside metropolitan Adelaide</li> <li>• Lists support of sports recreation and culture (including 'arts') amongst key goals, as well as cultural heritage</li> <li>• Commits to support and documentation of arts activities</li> <li>• Links arts to community health</li> <li>• Looks to appoint arts and culture officer pending funding</li> <li>• Ascot Theatre (cinema)</li> <li>• Art and Community Gallery</li> <li>• Moonta Gallery</li> <li>• Kernewek Lowender festival</li> <li>• Engagement with Adelaide Fringe, SALA and CASA</li> </ul>
<b>District Council of Orroroo-Carrieton</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• 330000 h</li> <li>• Population 854 (2108)</li> <li>• Agriculture, forestry, fishing</li> <li>• Reasonable amenities including hospitals</li> <li>• Cultural associations, venues e.g. halls, library, heritage</li> <li>• Supports tourism, heritage</li> <li>• Lists a challenge as 'lack of employment opportunities particularly for the young'</li> <li>• Community grants program</li> <li>• No creative industry or arts activity in Strategic Plan</li> </ul>

<b>District Council of Peterborough</b>	<ul style="list-style-type: none"> <li>• 299500 h</li> <li>• Population 1801 (2018)</li> <li>• Arts Centre/Prize/Markets</li> <li>• Sing Australia</li> <li>• History Group</li> <li>• Festival Committee</li> <li>• Tourism focus</li> <li>• Library</li> <li>• ‘Community wellbeing’ is linked to ‘recreation’ and sports facilities</li> <li>• No mention of creative industries in strategic plan</li> </ul>
<b>District Council of Mt Remarkable</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• 2683 (2018)</li> <li>• 342,400 h</li> <li>• Full time community and development officer</li> <li>• Tourism</li> <li>• Suggests Goals for creativity, innovation and ‘sense of place’; + heritage; youth retention</li> <li>• Community Assistance program largely focused on sport</li> </ul>
<b>Light Regional Council</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• Population 15, 339</li> <li>• 127,710 h</li> <li>• Kapunda, Nuriootpa, main towns</li> <li>• Largely rural (grains and sheep) with scattered townships</li> <li>• Seppeltsfield a key tourism draw</li> <li>• Council initiatives re creative industries</li> <li>• Emphasis on public arts, particularly visual arts e.g. murals</li> <li>•</li> </ul>
<b>Northern Areas Council</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• Population 4603</li> <li>• 298619 h</li> <li>• Jamestown main town</li> <li>• Laura Folk Fair</li> <li>• Broadacre farming + windfarm development</li> <li>• Supports tourism and ‘events’</li> <li>• No mention of arts or creative industries</li> </ul>
<b>Port Pirie Regional Council</b>	<ul style="list-style-type: none"> <li>• Regional Council</li> <li>• Population 17, 630 (2018)</li> <li>• 176100 h</li> <li>• Amenities, infrastructure and services in including port and hospital</li> <li>• Mining, agriculture and tourism</li> <li>• Industrial smelter Nystar</li> <li>• Focus on heritage and visual arts</li> <li>• good art gallery and cultural centre</li> </ul>

	<ul style="list-style-type: none"> <li>• Commits to supporting cultural events and organizations but frames it very much in context of ‘events’</li> <li>• Number of successful recent CI projects through RDAYMN</li> <li>• Only council plan to mention technology as a driver to opportunity</li> </ul>
<b>Regional Council of Goyder</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• 668,100 h</li> <li>• Population 4,206 (2018)</li> <li>• Burra</li> <li>• Arts and Culture in Strategic Plan</li> <li>• Has Cultural Plan</li> <li>• Library, Visitor Centre, Battle of the Bands</li> <li>• Proposed new \$8mill Cultural Centre sitting between heritage Town Hall and Art Gallery in new Burra Cultural Precinct</li> <li>• Art Gallery has significant collection</li> <li>• Expression of significant interest in the value of creative activity</li> </ul>
<b>Flinders Ranges Council</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• 1,643 (ABS 2016)</li> <li>• 419800 h</li> <li>• Focuses in tourism and entrepreneurship</li> <li>• Supports increase in community and public arts, heritage, streetscapes, heritage, and differentiates them from sport and recreation</li> <li>• Few visible projects, however</li> </ul>
<b>Wakefield Regional Council</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• Growing population</li> <li>• 6,814 (2018)</li> <li>• 346,900 h</li> <li>• Grain and livestock, export, and wind-farming</li> <li>• Tourism, youth retention</li> <li>• Puts arts and problem-solving creativity front and centre in its key branding but...</li> <li>• Very little reference to creative in industries or even arts activities per se</li> </ul>
<b>Yorke Peninsula Council</b>	<ul style="list-style-type: none"> <li>• Regional council</li> <li>• Population 11, 328 (2018)</li> <li>• 589,900 h</li> <li>• Agriculture, forestry, fishing, tourism</li> <li>• Relates ‘events’ to tourism, and ‘health and wellbeing’</li> <li>• No mention of culture or the arts or creative industries</li> </ul>

*Table 3 Creative Industry Infrastructure & Council Areas*

Key Elements: all councils supported library services, all valued tourism, most mentioned (settler) heritage in relation to culture, most expressed anxiety about generational loss but little articulation of specific programs to facilitate retention, and only one council mentions technology as a driver for change. Some councils, notably the Barossa, Copper Coast and Goyder have initiatives in play that clearly set a value that is more than purely economic on cultural activities and acknowledge the synergy of ‘culture’ with positivity of environment. Very few, however, seemed to have much perception that ‘the arts’ or ‘the creative’ could be a **driver for rather than a result of prosperity**. Goyder would be the exception.

### 3.4 Themes

A series of themes are identifiable throughout the report and will reappear as constants in much of the discussion. They are:

- Connectivity/isolation, ignorance of/lack of interest in ‘culture’, pluses and minuses of technology, access to amenities and services
- Project management /skills development/business capability/education
- Social sustainability and meaningful life/Value
- Database, Interviews and Survey are best understood in the light of the themes.

### 3.5 Database

The Database details creative practitioners, relevant creative industry organisations and venues, and creative industry-associated current and recent projects in the various regions. To a certain extent it speaks for itself (currently held as adjunct by Legatus Group). As one might expect, the preponderance of names listed in traditional creative industries come from the most densely populated regions with the strongest history of heritage and past cultural commitment. There is a clear synergy between the food and wine culture of regions like the Barossa and the Gilbert Valley and a logic to the enfolding of the creative within both the ‘lifestyle’ and design aspects of daily life. We have included some ‘lifestyle’ practitioners where local supporters felt this was relevant. Key individuals in the Yorke Peninsula made it clear that there is a groundswell of support for the creative industries in the region. The number of creative practitioners from that region who engaged with this project amplified this impression. In a reflection of the ongoing stop-start nature of creative industries funding over the past decade, funding for recent creative industries support in the Barossa is now frustratingly coming to an end after some very good work setting up projects and identifying both practitioners and possibilities in that area. The Barossa, Copper Coast and Goyder Councils are the most supportive in both practical measures and articulated intention.

Below is a chart that gives a snapshot of the categories included in the database. All notes are discussed more fully in 3. 4 (Interviews). The main outcome is, hopefully, clarification of the creative ecology of the regions to address one of the main themes of this report, that is, problems of connectivity and paucity of knowledge i.e. ‘What is where and what might it mean?’ All items are discussed more fully under Interviews (pp. 24-33)

### 3.5.1 Creative Practitioners

REGIONS	CREATIVE PRACTITIONERS
<b>Barossa, Light; Adelaide Plains</b>	Well-documented and active creative community, often drawn from traditional ‘creative’ areas often allied to food, wine, and artisanal initiatives. Strong design connections. Good council support. Adelaide Plains less active in cultural arenas.
<b>Yorke Peninsula; Copper Coast; Barunga West</b>	A groundswell of creative industries movement allied to frustration with and sometimes ignorance of sources of support. Music does not appear to be as strong as in the Barossa for example. A number of ongoing initiatives and events at Kadina in the Copper Coast.
<b>Mid-North: Clare and Gilbert Valleys, Goyder, Northern Areas, and Wakefield</b>	<p>Areas of strong support interwoven with areas of neglect. Goyder Council is active and interventionist for the creative industries, currently moving towards seeking World Heritage status (along with Moonta in the YP) for its Cornish-history mines, as should the completion of its Cultural Precinct.</p> <p>The new \$1 billion Neoen wind, solar and battery project at Burra is likely to boost the region.</p>
<b>Southern Flinders Ranges; Peterborough; Orroroo-Carrieton; Mt Remarkable; Pt Pirie</b>	<p>Data is somewhat skewed by the dominance of Pt Pirie (where younger generation connection has been emphasised in creative industry projects, such as gaming (see Projects, p. 51) and there are commercial screen-based practitioners e.g. work with drones, film, video as well as traditional tactile arts and crafts. Aside from that township, which is moving ahead and has the benefit of good facilities, and probably requires a different project model, this is a scattered population. Example of models such as the Blinman Mines Project (see Case Studies) might be applicable, depending on community interest. Strong Indigenous visual arts theme. Indigenous work and landscape related projects seem likely to lend themselves best to intervention via traditional visual arts but also screen-based and gaming + projects.</p> <p>The re-booting of Pt Pirie through the Nystar smelting works may well play out in access to more access to resources in the region</p>

*Table 4 Creative Practitioners in the SA regions*

NB: “Don’t reinvent the wheel!” There are at least two other existent and one forthcoming databases of creative practitioners, one currently maintained by the Barossa Council/RDA and the other by MusicSA.

(1) The first is the one put together by the Barossa Creative Industries Coordinator, which attractively presents a range of Barossa creative practitioners with details and contact information

\* <https://www.artmusicdesignbarossa.org.au>

(2) Music SA has a database of contemporary musicians, and another of venues. It does not include the geographic information that would identify regional musicians, but this could be a simple negotiation to set in place.

\* <http://www.musicsa.com.au/directory-type/artist/>

\* <http://www.musicsa.com.au/directory-type/venue/>

(3) As part of the Growth State initiative, SA Department of Innovation and Skills is in the process of compiling a further database of Creative Industries Projects. It will become available later in 2020.

### 3.5.2 Organisations

REGION	ORGANISATION
Barossa, Light; Adelaide Plains	RDA; CASA; SA Govt through DIS; Festivals and events; Local and council activity
Yorke Peninsula; Copper Coast; Barunga West	RDA; CASA; SA Govt through DIS; local design, gallery and music associations; Indigenous heritage and culture; Festivals and events; some stronger centres of potential such as Edithburgh and Kadina. Volunteer network is important, if stretched, resource.
Mid-North: Clare and Gilbert Valleys, Goyder, Northern Areas, and Wakefield	RDA; CASA; SA Govt through DIS. Centres of initiative and potential such as Burra, amidst other local communities where most recreational or community organisational focus is on sport. Winery promotion e.g. Seppeltsfield + Jam Factory. New CASA/Council Arts and Cultural Facilitator appointment in Goyder
Southern Flinders Ranges; Peterborough; Orroroo-Carrieton; Mt Remarkable; Pt Pirie	Outside of Pt Pirie, which is undergoing a renaissance, there is a light organisational footprint. CASA Arts and Cultural Facilitator in long-term employment, with particular remit for Indigenous projects (in Pt Augusta).

*Table 5 Organisations in the SA regions*

### 3.5.3 Projects

REGION	PROJECTS
Barossa, Light; Adelaide Plains	Number of projects – traditional and contemporary music, visual arts and crafts, + Festivals. Strong links with metropolitan-based initiatives



<b>Yorke Peninsula; Copper Coast; Barunga West</b>	Number of projects – mostly community-based, including Indigenous and health/arts related + Festival. Copper Coast has more activity.
<b>Mid-North; Clare and Gilbert Valleys, Goyder, Northern Areas, and Wakefield</b>	A number of active projects with excellent scaffolding through current RDA initiatives. Visual arts supported by (the metropolitan-based) Ku Arts: Aboriginal Artist and Arts Centres SA which is an active and significant organisation for this demographic and in Pt Pirie/Pt Augusta. (next section).
<b>Southern Flinders Ranges: Peterborough; Orroroo-Carrieton; Mt Remarkable; Pt Pirie</b>	Low population base apart from Pt Pirie means creative industries outside of that township may struggle to gain traction in a hand to mouth economic agricultural environment. Tourism would be the main ally but currently a very traditional view of ‘arts colour’ rather than creative industry potential Pt Pirie itself has Arts infrastructure such as excellent regional gallery and theatre which provides a hub for active programs. CASA Arts and Cultural Facilitator role in Pt Augusta with particularly strong impact on Indigenous practitioners’ work.

Table 6 Projects in the SA Regions

### 3.6 Interviews

The following table is a variation on that used in John Holden’s *The Ecology of Culture*. It allows a quick snapshot of ecology and actors. Interviewees are in alphabetical order. The assessment of their role comes from their own description + my interpretation. It notes their role within the ecology of publicly funded or commercial. CP indicates creative practitioner, some part-time. In the discussion that follows (3.6.1 and 3.6.2) we have divided feedback into two sections: creative practitioners and stakeholders. Note re diversity. We interviewed three Indigenous stakeholders/practitioners and a manager of one further Indigenous project.

SECTOR	NAME	ORGANISATION	DESCRIPTION	CREATIVE or OTHER
<b>Public</b>	Jessica Alice	CEO SAWC	Adelaide	Writer + manager
<b>Public</b>	Maria Anderson	CASA	Pt Augusta	Arts and Cultural Facilitator /Indigenous Health
<b>Public</b>	Leah Blankendaal	Barossa Council CIs/RDA	Barossa	Manager + creative practice (music)
<b>Public</b>	Lisa Brock	RDAYMN	Pt Pirie	Employment Facilitator
<b>Private/Community/CP</b>	Tess Brady	Booktown, Clunes	Clunes, Vic	Writer, community event Initiator
<b>Public</b>	Sarah Cheesur	Arts & Cultural Facilitator Goyder	Burra	Manager + creative practice (physical theatre + comedy)
<b>Commercial</b>	Robyn Clashom	Ballara Arts	Small regional gallery and arts centre in Warooka YP, privately run	Management role + creative practice (literature/ art therapy)



<b>Commercial, subsidized by other employment/CP</b>	Andrew Cooper	Individual	Individual, Auburn	Bands and Music Festivals
<b>Public</b>	Dee Edwards	Venture Dom/RDA	Entrepreneurial facilitator Barossa/Venture Dom, Flinders Uni	Gastronomy/also Aboriginal Advisory Committee, CASA
<b>Public/Private</b>	Cathy Glazbrook	Nharangga Arts/ Harvest Corner Gallery	Project Manager Yorke Peninsula, Indigenous project manager Yorke Peninsula	Community support and Arts Worker, ex-tourism officer YP council
<b>Public</b>	Liz Heavey	Tourism Mgr Light Council	Light	Local Govt Tourism
<b>Public</b>	Martin McCarthy	CEO Barossa Valley Council	Barossa Valley	Local Govt Manager
<b>Public</b>	Helen McDonald	CEO Clare/Gilbert Valley Council	Clare	Local Govt Manager
<b>Commercial/CP</b>	Kim Mavromatis	MavMedia	Independent film company, Pt Pirie	Creative Practitioner
<b>Community</b>	Susan Pearl	Blinman Mines	Blinman, Southern Flinders	Manager
<b>Public</b>	Anthony Peluso	Country Arts SA CEO	Federal/State Arts funding organisation Adelaide	Manager + Program + Policy
<b>Commercial</b>	Jens Schroeder	Manager Interactive Games & Entertainment Association, NSW	Industry-based though looks to Government partnerships where possible. Sydney	Manager + Promotion + Policy
<b>Freelance/commercial/CP</b>	James Stewart-Rattray	Long term professional musician (bands)	Individual Clare	Creative Practitioner
<b>Public + CP</b>	Jared Thomas	SA Museum + writer	Individual Adelaide + YP	Manager + Nukunu/Ngadjeri CP
<b>Public</b>	Sarah Treasure	Barossa Council/RDA	Barossa/Pt Pirie	Manager/ Project initiator
<b>Public</b>	Lynn Wallace	Yorke/Mid-North Council	Yorke Peninsula	Manager/Project initiator
<b>Commercial</b>	Steve Whelan	MTV etc	Radio, TV, media, marketing Clare	Manager

Table 7 Interviewees

### 3.6.1 Feedback from Interviews of Creative Practitioners

Feedback from creative practitioners varied, as one would expect, depending to a degree on their self-perceived professional standing. Some derived most of their sustenance from their creative practice but even successful professionals supplemented the work they loved to do

with work that paid the rent, which in some cases was related to their art form, and in some cases not.

“So, my passion is documentary, (and) a lot of my plane work pays for me to produce documentaries. See all those films are freebies, I’ve never been given any funding for those at all.”

Some mentioned that although they could follow their creative profession they had to travel to do so. They perceived this as either negative or a positive that allowed them to spend time in the regions whilst still pursuing their particular art form.

“Most of the work I do unfortunately is not country-based, it’s based in the city or based (elsewhere) so I have long commutes.”

“One third of my time may involve travelling to places to film and two thirds of my time is basically editing and writing, that’s how it works.”

Some common themes were the difficulty of working on one’s own, with some experiencing a strong sense of isolation from their peers. This was not universal, however. Some people were clearly natural networkers. Interestingly these individuals seemed more embedded in their community across a range of activities. There was an almost unanimous positive response, nevertheless, from both sets of interviewees to the notion of a skilled guide being available. This resulted in part from an awareness of burnout of local volunteers, that people were too tired, and too used up to make the extra effort to either promote themselves or to follow up on the work of others and in part from the focus that a skilled, connected and knowledgeable person might bring to their current endeavours. There did seem to be some ignorance of what was actually available, that more independent sleuthing may well have uncovered, but perhaps this also is a reflection of the generalised sense of frustration that was palpable in some of the interviews.

“Country Arts SA? ...Yes, but you’re not even encouraged here to approach them because – what are they going to do for you anyway, they bring people up here from the city, but they don’t encourage their own...”

This, for example, is simply not the case. CASA do tour city-based shows, but they also have funding streams that regional artists can access. But – relevant to this – another note was that numbers of people lacked knowledge of the grant application process and while ideally these micro-businesses should survive on their own, in practice (see Case Studies pp. 57 – 73) a targeted grant can make a huge difference.

Several people expressed the view that promotion within the region was lacking, that local businesses were not aware of the talent that might live close by, and were bringing in services from Adelaide that might well have been available locally. Several said that informal networks were their main source of news and connection.

“I have little contact with other musicians - Because there are no centres – in the old days you’d be able to go to a pub and play ...”

“It’s just knowing what is around the place in the way of assets and things like that – you start talking at the hairdresser and you hear about four things and you speak to one of them and they might give you four things but you’ve really got to be out there ...”

A common complaint was with the telecommunications system that in theory should have been solving problems of distance but in practice was not

“I’ve just gone for 5 successive days with no internet access because of the NBN doesn’t work...this is the second major outage we’ve had in 6 weeks....[I send music files to studios in Adelaide but] when you go for 5 days without any internet access at all you can’t maintain a network of people because they think that you’re either ignoring them or you’re not interested.”

There was also the observation of the difference that real training might make to one’s opportunities and career. And that when these opportunities did come, they could be gamechangers for a particular individual.

“I did a SAFC Digital 360 Lab – a six-months training course with a number of teams – and it was pretty amazing - it looked at future technology, future media and there were some really amazing people offering their advice, offering their knowledge, it was fantastic, excellent, and what came out of that for us was – we fell in love with – or I did anyway - with augmented reality.”

And it was not just creatives who needed educating. One interviewee advocated:

“You need an education process not just for musicians abut also for venue operators – there’s a generation of publicans who have no idea what it means to have musicians at a venue”

Again, this comment reflects a lack of connection with what is happening in the wider region. This interviewee came from the Clare region and had not caught up with the DIS RAMP project that occurred in Pt Pirie in 2019 to address precisely this problem (see Projects pp. 47-48). Creatives understood there is a need to engage with others to know what is available – including skills and equipment – but time and distance could sometimes get in the way of this. Several comments in later interviews with non-practitioners drew attention to a generalised lack of self-belief or self-respect in identifying as an artist

“Whilst there is immense pride, immense strength and joy in everything that comes from being in a region, there’s also a sense of inferiority that comes from the relationship to people’s practice, the (notion) that somehow they haven’t made the grade or they’re second class just... because of where they’re from.”

An Indigenous interviewee made the important point that, particularly in relation to Indigenous practitioners, that –

“...while people may be located in either Adelaide or Port Augusta their artwork relates to those regions, (it is) the stimulus for, the ground for (everything)” – and that “....everything I do as an artist and a person is based on home, really, so that’s

something to keep in mind as well, while people may not be resident in those areas but the centre of their art work is their country.”

It was noticeable, too, that Indigenous creative practitioners centred largely on the visual arts – painting and sculpture – and crafts such as weaving though there are also some active dance groups and musicians, particularly in and around both Port Pirie and Port Augusta.

The overview is of a keen but disenfranchised community. Even some practitioners who were generally upbeat, active and highly motivated nevertheless were pragmatic in their expectations

“Bringing a group of aligned and driven people together, each with different but complementary skill-sets would have to be the lynchpin to getting a cultural revival happening in our rural, remote region. Kimba seem to do it beautifully with their Art Prize initiative and their productive team, I love the Fleurieu's initiatives - art-focussed co-ops that are Factory 9 and the Fleurieu ArtHouse, Would YP have the population to support this sort of thing though? Possibly not.”

It does not necessarily take a huge number of projects, however, to achieve a critical mass. The success of the Activate Business project in Pt Pirie – which echoes some aspects of the metropolitan Renew Adelaide, a ‘place-making’ program that offers access to cheap shops/spaces and brokerage of rent and insurance to start-up entrepreneurs - see <https://renewadelaide.com.au> – points to the difference that a relatively small expenditure of time, money and facilitation can make (see Projects pp. 50-51). In this project a group of visual artists were guided into opening a (very charming in fact) shop in a main street of Pt Pirie and derived and continue to derive ongoing personal and professional expansion from both process and product. This project is an example of a model that might be applied more widely throughout the regions. The group responded to initial steering but is now self-sustaining. The project also demonstrates that the impact of an aesthetic should not be underrated. In this case the attractiveness of the new venue was a logical outcome of visual art skills applied in a practical situation and a clear indicator of the desired ‘vibrancy’ that enhances particular localities to the benefit of all.



*Figure 2 Art on Alexander*

Source: Lisa Brock

### 3.6.2 Feedback from Public Actors

Interviews with non-practitioners were revealing in that there was far less sense of frustration and demoralization, and generally a much more informed understanding of the whole range of issues and potentialities. The researcher was quite struck, in fact by the integrity and intelligence with which a whole range of regional community workers with a professional or employment-initiative interest in these industries approached community assistance and empowerment. The point here is that it is not that the skills and understanding to implement effective programs are lacking. They are right there and already working in the field.

Most of those interviewed who were based in the region were there absolutely by choice. They listed the wellbeing factors of a small, tight-knit community, beautiful landscapes, cheaper accommodation (though not living costs) and a slower pace of living as highly attractive to them. Those who lived within the perimeter of one of the larger rural centres where amenities and services are present were the most satisfied. A number (like a number of the practitioners themselves) had returned to live in the region of their birth the first chance they could reasonably do so or had never left it. Many of the regional residents did also mention the hard times of the recent three-year drought. However, there was a fundamental sense of commitment to locality. It was a consensus note that the positivity associated with creative fulfilment and satisfaction within their known community could be leveraged to enliven the places they already loved.

Those non-practitioners from outside the regions were perhaps a bit more pragmatic about the limits to what might be achieved in the short-term, possibly because they are more familiar

with the boom-bust rhythm of government funding cycles and the arbitrary nature of major funding-stream decisions, particularly the federal decision-making in recent years, which has been quite destructive of a number of previously existent programs. In most of the regions they saw...

“...Roughly the same environment, same problems – low population, largely rural, been suffering for years...”

Council representatives (or those interviewed anyway) were very focused on their local communities, and also very open to the boosting of productivity, aesthetic, tourism potential and community pride they perceived that creative initiatives could bring to their region, although one interviewee expressed severe frustration with her own council’s choices and priorities.

Problems mentioned included lack of childcare, and the restriction of educational choices in some regions that resulted either in people not coming to the regions or generations of children leaving.

“(In) Clare... we only have the one high school so a lot of kids leave here if not at Year 8, (but) lots go down (to Adelaide) at Year 11 and 12. Pirie is quite lucky because they have a Catholic High School so there’s ...a bit of choice.”

Another was lack of public transport.

“If people don’t have their licence, or they don’t have a car they can’t actually get to work. There’s no public transport at all (and it) is prohibitive for young people too (in) getting their licence because they have to accumulate those hours.”

A consistent complaint (like the practitioners) was the lack of reliable internet services.

“...for example, some of the wineries have trouble putting Eftpos through – they’re going up on the hill and putting their arm up, so people are (very frustrated by that)”

(And from an Adelaide-based interviewee) “We still have that (situation of) when we’re trying to upload a document to Whyalla or something and it’ll take hours.”

Amidst the constantly re-echoed perception of lack of connectivity and distance it was clear, however, that in some regions much good work has already been done that offers a foundation for a re-vitalized creative economy.

“In the Barossa, (through) the Country Arts, we run a program called Creative Communities Partnership Program, which regional organisations can apply to become part of. Together we support quite a number of arts/cultural facilitator (roles) 50/50. Most recently for three years we’ve had a partnership with the RDA Barossa for a part-time role there and I know that Leah and Ali job-shared that role (and) made a massive difference to the connectivity and networking of that particular.” (NB: funding for this part-time position has now run out)



“We easily have in the Barossa region particularly a very strong, very healthy, very vibrant traditional arts community and I think at the moment that is going through a fantastic growth phase where we are starting to see a lot more contemporary practice coming – I mean we’ve always had the organs and the craft – the bands and the local community level arts – that’s what the colonisers brought with them – but I think we are starting to see a shift in the way that practice is framed which is really good. We obviously have a very healthy philanthropy or giving – through the Peter Lehmanns’ Art and Education Trust (<https://foundationbarossa.org.au/plaet-2/>) (See Projects p. 53) ... It’s fantastic for a regional community, it’s not something you often see at that regional level. All of our councils (NB. Region #1) are very committed to the arts, I think the only one in my jurisdiction...(is) the Adelaide Plains that doesn’t have an arts plan.”

In another version of ‘Don’t reinvent the wheel’ a number of managers echoed the following statement:

“I think that the way that council and RDA work together hand in glove we kind of provide the business wrap around the economic development blend over what the arts and creative industries bring and then council kind of takes more of a leading role in the community development side which, while it is a very important element of economic development, is best placed with a council. They are funded and resourced to do that. But I certainly see the roles of RDAs and councils working very closely together because the beauty of the RDA model is that you have that spread and umbrella view over an entire regional pocket rather than just your council boundaries rather than just the two.”

The third of the three active partners for the creative industries within the regions is Country Arts SA. Particular initiatives will be discussed in Projects (pp. 44-55) but one comment stood out.

“(T)he way that we prefer to work... is that we are in partnership with the local community and that we bring all, not resources so much, as the networks we work with. Because we work in all art forms – community work as well as performing and visual arts etc – we are able to call upon our partnerships statewide and nationally to form those relationships with the local community and local artists. Which we then just step back from. To allow those two parties to keep working together.”

It is striking how much the mechanisms are already in place to support creative practitioners in the (creative) ecological role of revitalizing communities towards twenty-first century prosperity. Perhaps whilst the wheel does not need reinventing, the spokes of that wheel may need strengthening in their connection. An industry-employment-and-arts role that interacts with all of them, such as a Creative Industries Coordinator might offer that connective hub.

‘Hub’ has other connotations as well. Another point raised was a perceived need for hubs where artists could work together.

“If you asked me if we need a hub, the answer is yes, we don’t have one but that’s what we’re working towards.”

It is possible that the biggest problem for the creative industries within the community itself is simply that of perception on the one hand and resistance to the ‘other’ on the other.

“I think that the overriding issue I see ...across the board is almost a lack of confidence, a lack of belief regionally, I honestly think that it does come from an affective (attitude)...my feeling is we’ve imported a British system in this country which is essentially saying that some art is better than other art and some art forms get the majority of art funding, and regional communities really are at the bottom of that food chain ...they’re passive recipients of culture, they’re not really able to envisage a realistic career and... that trickles down to the reality of unemployment regionally...”

“I think the biggest challenges they face are around a broader understanding of the value of arts and culture. And something that we suffer from obviously because we walk into town, our name is Country Arts so immediately there’s a kind of perceived understanding of what we do, so my immediate job whenever I meet someone new (is) to dispel the image they’ve got about...you know, us bringing the ballet to town for example because that’s the last thing we want to do unless of course the community are desperately crying out for it!”

“There are many people in our community who are really (hard to move). It’s that– ‘That’s how we do things here’. There’s no way anyone can just deal with it, they’d rather be shot.”

“I do find it hard get things up and running on YP, I think YP people in general are very good at complaining that there’s nothing on but when there is something on, they don’t go. And I don’t know what the answer to that is and I find that our council is very unsupportive, doing anything that is ‘different’.”

The impact of new media and twenty-first century life came up in interviews with both practitioners and managers. People indicated both pros and cons. The success of the 2019 Digital Games project in Pt Pirie was an indicator of a level of new-generation interest in an industry that could, with initial support, perform well out of the regions was telling.

“... Games just continue to grow on a worldwide scale – if you look at South East Asia and India – it’s – the growth rates are just insane – and that growth will continue for the foreseeable future. From an Australian perspective I guess it’s more speaking to what you’re looking into (i.e. support for the creative industries), (but) also the potential to contribute to a more sustainable economy in connection with the creative industries.”

Cons were simple, but perhaps just point to both physical and digital support being part of a mix.

“Technology definitely should be used in a very large region, but it can’t – it’s not the be-all and end-all and you can’t replicate actual people energy and having people in the same room especially in these industries. It’s a tool but it can’t be the only tool to fix the problem”.



There was uniform anxiety, particularly at council level about generation retention in these disparate and dispersed localities on the one hand and the fact of an ageing population on the other. Some managers touched base with the fact that there is a generation of people coming through who now identify with each other as tribes on a global basis. They may reach out via their practice to somebody who is interested in the same things. The interest in question may be very niche but with a global spread has the potential to nevertheless reach critical mass. There are obvious opportunities for unique features of a ‘faraway’ regions to be a global selling point once practitioners know how to access such markets.

This parallels a much-noted fact of a perceived lack of project management skills amongst creatives.

“Project management, lack of producerial skills is something we would define as being lacking. And (it would be helpful) if there was a scheme to invest in that as a skills gap and to develop the creative management of the future and to really skill up.”

This need for entrepreneurial skills development within the creative industries is not, however, purely a regional problem. Most artists are also micro-businessmen and women but there is still resistance within the creative community as a whole to take on that mantle. The outcomes are, however, more extreme for those in the regions and ally with the fact that many creatives in the regions are also running other small businesses such as food or wine or tourism or agricultural initiatives to make a portfolio of income opportunities. Project management upskilling would therefore be likely to have a multi-pronged effect on individuals and through them on communities. Again, the skills to institute such programs are already within the community through the RDA network and CASA, working alongside councils, as a number of the projects considered shortly will attest. It simply needs policy decisions to empower them.

There was not the opportunity to interview a range of people from each of the (17) creatives industries though the research did speak to people with specialist knowledge of music, visual arts, writing and games. That is perhaps an item for future research. The results of these discussions are covered in Interviews (pp. 26-28)

### 3.6.3 Conclusions (Interviews)

The Legatus area of regional councils is an enormous patchwork of very different regions from the semi-metropolitan suburban fringe of the Adelaide Plains to the lush Barossa with its heritage associations and global viticulture, to the beach coasts and hard-scrabble agriculture of the Yorke Peninsula to the old mining sites of the Southern Flinders and the Copper Coast to the scattered crops and ranging stock of Orroroo-Carrieton and Peterborough. There is no ‘one size fits all’ and it would be a mistake to try to impose one particularly in relation to the equally diverse creative industries. There are, however, some common themes as seen by those most affected or interested.

It was striking how passionate most interviewees were about what they saw as the potential of their own and other creative industries. Nevertheless, isolation, resistance, burnout, lack of information, lack of public transport, inadequate informational literacies, lack of strategic planning skills, lack of project management skills, difficulty of maintaining and sustained

position in the workplace also featured strongly. RDAYMN Employment Officer, Lisa Brock's 2018 assessment of the disadvantage in Pt Pirie resonates with the region as a whole.

“There are pockets of significant disadvantage in the region, including many long term unemployed people in Port Pirie, intergenerational unemployment in Peterborough, high levels of youth unemployment across most the region, high number of people on disability support, combined with mental health conditions, drug and alcohol issues and limited or no access to internet in some households. There is also limited or no access to childcare in some parts of the region, which presents significant challenges in supporting parents returning to the workforce.” (Brock, 2018)

She adds lack of locally based training providers and thin markets, again problems across the regions but perhaps particularly acute in the Yorke Peninsula.

These are serious negatives, but interviewees also stressed many positives. For those not caught in generational disadvantage the regions offer a caring and connected community where enormous value is placed on personal interrelationships. ‘Community’ = ‘Meaning’ for many. Most people living in the regions have chosen and keep on choosing to live there. Interviewees in general indicated that it is more the prosperity factor that is socially and emotionally debilitating and if people can be offered a pathway through to a sense of meaning and purpose – which is one of the attributes of earning a living through doing what one loves – then the community as a whole gains in ways much more than economic. It is interesting that the regional area currently forging ahead with the exhilaratingly optimistic goal of gaining World Heritage status for their small SA provincial town [Burra, in the Goyder Council area] is one with a large volunteer base of creative industry supporters if not practitioners. Goyder Council also recently gained funding for an Arts and Cultural Facilitator in partnership with CASA.

Given the success of a multitude of creative projects and given the high-performance outcomes of personnel already present in the regions and given the models of successful interventions still impacting on various communities (see Projects pp. 44-55) it is clear that relatively small injections of targeted funding **so long as they are sustained** might make an enormous difference. There is a further (policy) issue around digital interconnectivity. It seems clear any undertaking to improve telecommunications might well be essential to overcome tyrannies of distance and that this would need to be a choice made at the highest levels of government.

It is also obvious that for the creative industries to flourish within our society, let alone within the regions, there is a task that is perhaps on the edge of being undertaken (for example, the Growth State initiative) to clarify and articulate what the role of a creative practitioner is within the creative ecology of a particular region can be, but that it is essential to do so in a way that makes sense to those living in the regions who have been outside such conversations in the past (Pratt, 2020).

### 3.7 Survey

See Appendix 5, pp. 34-42 and link below.

<https://www.surveymonkey.com/r/PKKN6FX>

We undertook an online survey to test attitudes, observations and perceptions. Results and interpretations are detailed below.

### 3.7.1 Responses

49 responses to the online survey were received. We would have preferred to wait until the full database as a base population was available, but timing did not allow. It is also possible that the creative industries is a small subset of a low population regional area and perhaps the lowish response has some to do with – once again – the connectivity issues the report is addressing. Nevertheless, responses allied quite neatly with observations from interviews, desktop analysis, the two early workshop forums and personal contacts and many, though not all, paralleled other survey data available from desktop analysis.

#### 1. Length of time living in the region

- The majority (65.91%) had lived in their region for more than 10 years

#### 2. Age

- An ageing population, the majority (16.28%) between 55-59. There were few young people.

### Q2 How long have you lived in your current region?

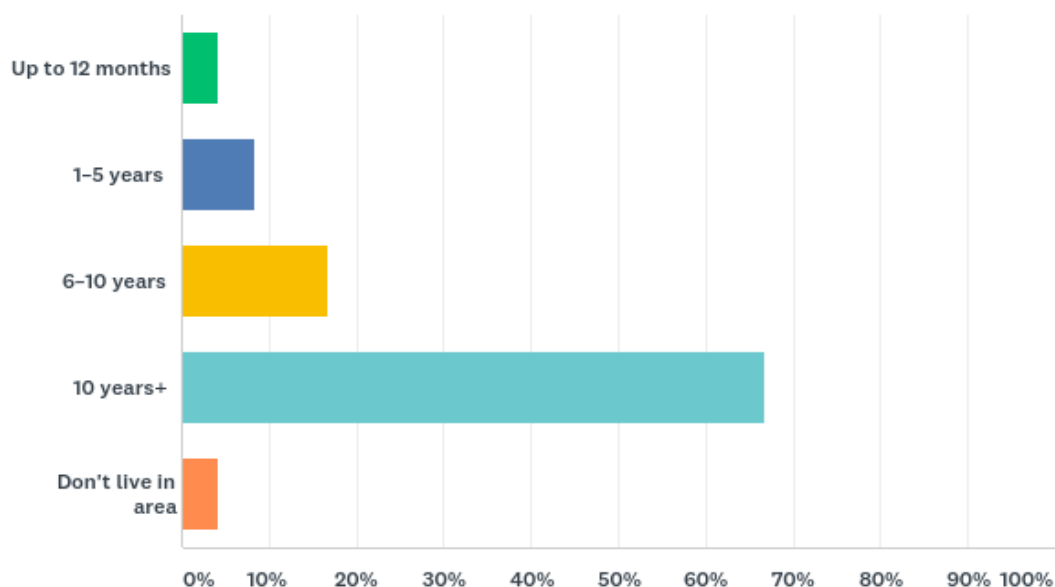


Figure 3 Survey Question #2

#### 3. Aboriginal and Torres Strait Islander

- No one identified as either Aboriginal or Torres Strait Islander though a number (8.9%) preferred not to say.

#### 4. Employment status

- Majority either retired (30.61%) or self-employed (46.94%)

**5. What best describes your current involvement in the creative industries?**

- Most respondents regarded themselves as professional practitioners (46.94%). Given the likelihood that relatively few of them would be funding their lives wholly from their practice this primary identification with their art form/industry is important.

**6. Attendance at arts event i.e. active involvement in the creative life of their community**

- Many (50%) regularly attended arts events, some (5%) somewhat surprisingly rarely did.

**7. In the past months (what) creative industries have you participated in?**

- The majority present as visual artists or photographers (65%); next largest were musicians (22.50%). Performing artists, unsurprisingly given the lack of accessible infrastructure, were well down on the list. A respectable 35% were involved in arts promotion which could indicate entrepreneurship. Not really reflected in the survey numbers was an attendance at artist talks and related events as an activity. This showed up in comments additional to survey answers.

### Q9 In the last month have you participated in any of the following activities?

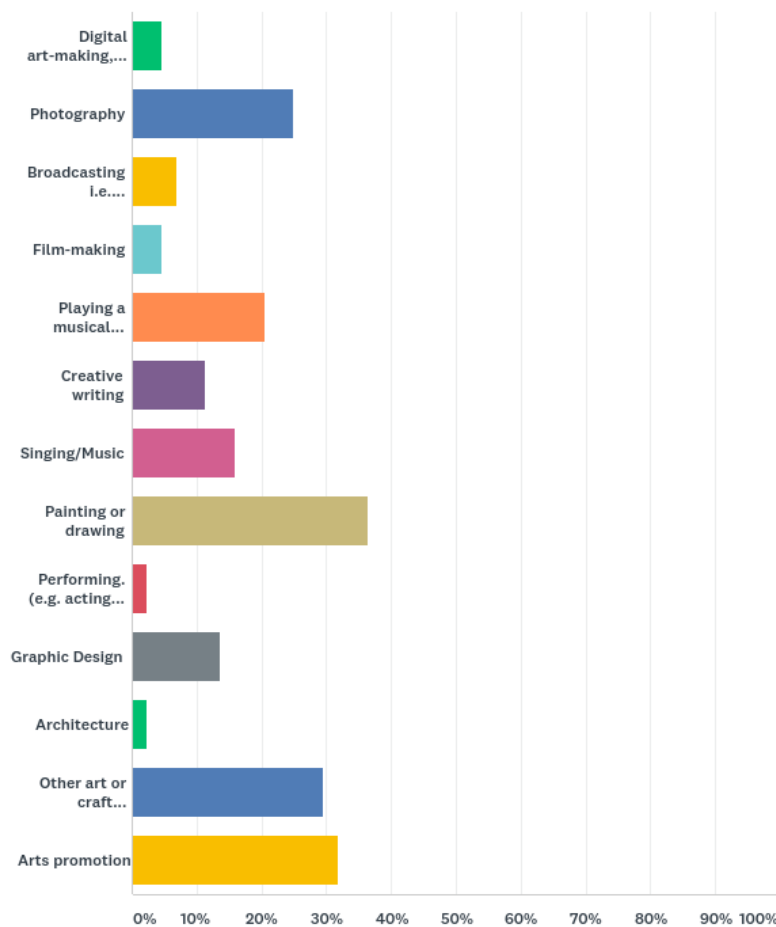


Figure 4 Survey Question #9

#### 8. What arts activities are you involved in?

- Amongst activities the visual arts again predominated but a healthy (40%) percentage valued reading and literary activities both in location and visiting elsewhere. Given the popularity of the Games Project run in 2019 -20 in Pt Pirie (Project, p. 58), it is interesting that numbers for digital art were really quite small (4.5%). It could be that the survey simply did not reach that demographic, however.

#### 9. Where do you attend activities outside of your home locations?

- Adelaide was predictably the great pull factor for arts event attendance (65.71%), the main reason given being that those activities were not available closer to home. Most respondents were prepared to travel more than an hour for an interesting event (62.79%)

#### 10. What are the local cultural facilities you visit?

- Galleries (89%) and pubs (as live music venues) (43%) were the favoured arts recreation sites. This underpins the fact that the visual arts – painting, photography, graphic and digital design, architecture – are the strongest areas

of interest throughout the region, with musical interests coming second. After these two areas the numbers very quickly fall away. Winery related arts attractions however scored well (48.72%) which underpins the extent to which the food and wine culture is currently the driver for most ‘vibrancy’ in the region. It also speaks to the effectiveness of a creative eco-system model where aspects of the arts amplify the impact of each other.

**11. I believe that the creative industries contribute to social wellbeing/and identity**

- Both suppositions were strongly supported. 73.68% strongly agreed that the creative industries contributed to their own and, to a lesser extent, their community’s wellbeing. A similar 47.37% agreed with the statement that the creative industries were a pull factor for tourism. The obvious conclusion is that this is a valued arena for these citizens.

**12. Satisfaction with council and State government support for the creative industries**

- The majority answer to the questions of satisfaction with both state government and local councils’ efforts with regard to the creative industries was ‘neither satisfied nor dis-satisfied’. (47.37% and 50.00%). This suggests a degree of disengagement with authority that was borne out in interviews.

**13. Interaction with Country Arts SA and Regional Development Australia (SA)**

- There was some engagement with both these bodies that are entrusted with support for employment and the arts but the majority answer in both cases that respondents were not in contact with either of these bodies amplifies the sense of disengagement (51.28% and 62.50%). It suggests a certain silo-ing of activities and perhaps reflects the constant refrain of burnout from too many obligations.

The following two questions attempted to check practitioners’ access to information about their cultural community.

**14. How do you currently find out about exhibitions, performances, festivals, events and training opportunities related to the creative industries? Tick all that apply.**

**15. Do you feel you are aware of the range of creative industries workers, organisations and activities in your region?**

- Given that responses to cultural offerings were (while ‘respectable’) also quite modest, it is interesting that most people seemed relatively well-informed about what was going on through a multiplicity of print, online and personal word of mouth. Again, it suggests a community of people engaged with each other but a bit bunkered down in relation to anything else.

**16. Do you feel that your own or others perception of your status as a professional creative practitioner may be affected by the fact that you live and work in the regions?**

- Answers to self-perceptions about their status as artists bore out the comments of several interviewees of somewhat diminished self-respect owing to location

Q28 Do you feel that your own or others perception of your status as a professional creative practitioner may be affected by the fact that you live and work in the regions?

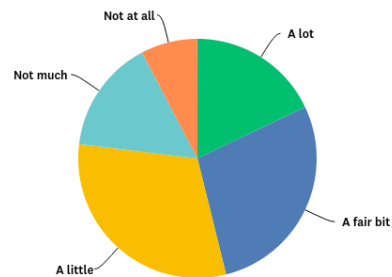


Figure 5 Survey Question #28

**17. Is there a single action out of the following that might make a difference to the viability and sustainability of your creative industry practice in your region?**

- A majority indicated that contact with other creatives (42.11%) might offer the biggest single improvement in their creative lives though the provision of coordination assistance also scored well (28.95%). Again, this answer reinforces an overall impression of a struggling and isolated, but slightly driven community
- NB: Nearly 60% responded positively to the proposal for a creative industries coordinator in their region

Q31 In what way might a regional creative industries coordinator/facilitator make a difference to your practice and career?

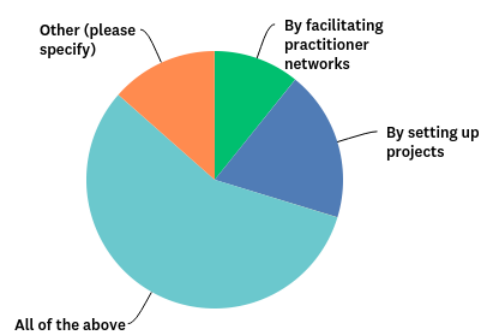


Figure 6 Survey Question #31

Answers to the four statements below were engaging and not entirely predictable.

**18. What would you like to see supported or provided in relation to creative activities and culture in the region?**

**19. What is the best thing about the creative industries in your region?**


**20. What is the most problematic?**

## 21. What programs/projects have been useful to you as a creative practitioner in your region?



- “A regional curator. Someone who is both connecting artists to opportunity, creating opportunity, championing artists to create their own opportunities, helping artists to up their game and professionalism and standard of work. Helping regional artists connect into the greater arts community around Australia. Connection to education possibilities.”
- “Financial support being given to already established organisations with a proven track record in the region who are delivering a great regional program.”
- “The representation of Country Arts SA was removed from the area. Completely heartbreaking and I really don't understand it. Previous to this removal of CASA support, I attended ArtLands 2018 with the help of a CASA grant. I believe that experience was a seed for the many public engagement activities I have been involved in since with a group of artist friends. The problem is, that as artists, we can only curate and create events, artist-led initiatives for so long until we either burn out, run out of our own funds, have to attend to our family businesses /children etc. There really is a need for a greater regional curator to champion these things, so the artists can get back to 'doing the work'. The risk of not doing the work, and pouring energy into making the work seen, is that the work suffers, the artist suffers, and then what is there to show but a substandard arts scene.”
- “(I applied for a) Creative Incubator program at TAFESA and disappointingly it was cancelled. I'm not sure where else to look for this opportunity. However, when I find it, I'll be taking it. Funding for the proposed Culture Hub. I believe once this comes, then more will come. There will be a greater reason for others to open complimenting pursuits to add to the artistic and cultural fabric of the region. **It's all here, it's just all hidden**”






“In a regional community, the public always feel better about the state of the world when shops are in use”

“It’s all here, it’s just all hidden”

- “A 'place' (online/site/organization) that collects and disseminates ALL cultural and creative events happening in the region that can be easily accessed, both to put info about upcoming events and to let others know that things are happening. i.e. Coordination at the moment is very ad hoc”
- “A fulltime coordinator for lower Yorke Peninsula”
- “A multipurpose, resourced, functional cultural arts centre based in the Light Region”
- “Youth activities, Aboriginal-based activities and inclusion. Elderly people entertained in residential care”
- “The fact that we don't have all of this "wish list" stuff above, is actually rather exciting, because we have the opportunity to create something very unique and new, many things in fact. It is very exciting to me that there are 100+ local artists working at their practice and they are not yet seen or known.”
- I believe there is opportunity for a destination Gallery as stated above. Think MONA but one that celebrates the light and the uplifting experience of art and what it does for the human soul and greater humanity. The Gallery of Light
- “The other best thing is the link between mental health and creativity. The unseen nature of the arts in our region and the small amount of traction artists like myself and my friends are making is that it always connects into mental health and wellbeing, and most conversations we have with people around our work is just that. **It's inspiring and heart-warming. It's essential.**”
- “Lack of gathering space. Lack of exhibition space for visual arts. Low value placed on arts in a food and wine-centric region.”
- “Because there is no "CLUB HOUSE" or HUB or organisation that holds the connective tissue of the artistic community in reverence, then there is nowhere for us to consistently plug into. I hear things on the grapevine, via social media etc but there is not a defining 'belonging' organisation that offers a connection platform for the above.



“It is very exciting to me that there are 100+ local artists working at their practice and they are not yet seen or known”

“Some ideas run stagnant as we can’t access traction”

- “The Country Arts SA SALA "On Country" sessions have been incredible. Especially last year’s lead by Aboriginal Elders. It was the first time I had an understanding of the role the Indigenous way of thinking is also accessible to me vis my work and my own experience of country. “
- “When we had Country Arts SA representatives in our region, Leah and Ali, even though their time was incredibly limited, artists at least had somewhere to go to with our concepts and ideas, and they were able to connect us to others who were on the same wavelength or could assist to get projects off the ground. It helped propel ideas and inspiration. They were connectors. It was really really helpful. Not having anyone like that here anymore means some ideas run stagnant as we can't access traction. It adds to frustration and the feeling of being insignificant in our artistic visions. “
- “The Regional Development people have been good at showing ways to get things happening.”

### 3.7.2 Conclusions

Once again, the impression is of an ambitious but struggling community, if an ageing one (which a boost particularly in digital and educational creative industry infrastructure might go some way to countering – see Port Pirie Games Project of 2019/20, p 51 and 58). People living regionally are committed to their region. They are there because they want to be and want to give back to their community whilst maintaining a level of prosperity and competence. The frustration factor was palpable in some replies, but also an enjoyment of both art and life.

The value of a small, very particular, survey such as this one is mostly in how it compares to other research. A current benchmark for research into the regional arts in Australia is perhaps the 2017 *The Arts in Regional Australia: A Research Summary*, delivered by the Australia Council in November, 2017, which offers a webpage that brings together the findings from a range of Australia Council Research Papers about the regional arts in Australia, including

surveys of much larger numbers than was possible for the Legatus Report : <https://www.australiacouncil.gov.au/research/regional-arts-summary/>

The SA-specific material in this document focuses on a different set of questions and is perhaps of less relevance than the overall summary material. Some of those overall conclusions ally with our findings, some do not. For example,

‘People living in regional Australia increasingly recognise the positive impacts of the arts on their daily lives and communities.’

- *This is borne out by our research*

‘Creativity is strong in the regions – residents of regional Australia are as likely to creatively participate in the arts as residents of metropolitan Australia and living in a regional area does not substantially affect overall arts attendance.’

- *It is true that this is a slightly different definition of participation, but our research would suggest that whilst regional artists are highly motivated, their distance from major arts centres does in fact impact on their exposure to work relevant to their practice*

‘1 in 6 professional Australian artists live in regional cities or towns, and around 1 in 10 live in rural, remote or very remote areas. Craft practitioners, visual artists and community arts and cultural development (CACD) artists are the most likely to live outside capital cities.’

- *It was not possible from our research numbers to test this proposition, but the preponderance of active visual and tactile artists in our sample population would tend to confirm the second half of the statement at least.*

‘Regionally based artist have increasingly negative perceptions about the impact of their location on their practice. Artists living in the regions earn almost a third less than their city counterparts for creative work. These are trends to watch to understand the degree to which artists can maintain practice in regional Australia.’

- *Our research confirms this point, and also suggests that interventional support might be a key strategy that is particularly applicable in the regions*

‘1 in 3 First Nations people in remote Australia creatively participate in First Nations arts and almost 1 in 10 earn income from the arts. However, remote creative arts participation rates declined between 2008 and 2014–15 driven by declines in remote NT and Queensland – a concerning trend given the importance of First Nations arts to cultural and economic sustainability, and community wellbeing.’

- *It is hard to be precise but a tentative conclusion might be that the predominant commitment to (settler) heritage art in many rural centres and the lack of engagement of Indigenous practitioners outside of ‘country’ and related cultural activities such as storytelling and the sale of (mostly traditional) visual art in regional galleries might support this analysis. For example, we found only one current project related to Indigenous culture that moved outside the paradigm of offering cultural art and experiences simply as product*

*(Nharangga Project in Moonta, p. 47), though dance experience in Pt Augusta may be another exception*

The summary overall supports the notion of the importance of creative-related practices and industries in the regions, and in particular that both can be a significant factor in a sense of wellbeing in rural populations, including the ‘prosperity factor’ being a plus for local businesses (42% supported this perception. See below). For example, according to the Australia Council findings, in 2016:

- 7 in 10 people in regional Australia believed the arts had a ‘big’ or ‘very big’ impact on stimulating their minds (68%)
- almost 7 in 10 believed the arts impact their ability to express themselves (67%), up from 6 in 10 in 2013 (60%)
- 65% believed the arts impact their ability to think creatively and develop new ideas, up from 57% in 2013
- 64% believed the arts had a ‘big’ or ‘very big’ impact on child development
- 62% believed the arts help us understand other people and cultures
- 57% believed the arts impact our sense of wellbeing and happiness, up from 52% in 2013
- 57% believed the arts shape and express Australian identity, up from 44% in 2013
- 42% believed the arts bring customers to local businesses.’

*The Arts in Regional Australia: a Research Summary* did not address some of the specificities for which our research sought answers, for example whether creative practitioners felt supported by local councils and service organisations. The ambivalence that some respondents expressed about the awareness of local councils (Q’s 19 & 20 in the Legatus survey) is perhaps borne out by the fact that another ‘guide to the regions’, the otherwise excellent, and very detailed 61-page *Regional Roadmap 2018-2028: Engineering Growth in the Yorke and Mid-North* (Regional Development Australia, 2018) only contains two very generalised references to arts and culture and no reference at all to the creative industries or to creative practitioners as such.

### 3.8 Projects (Initiatives, Programs and Events)

As mentioned earlier we have included projects as such in this report rather than in the database. We have divided these projects according to funding sources in order to reinforce the snapshot of the overall creative ecology of the regions and to highlight where programs are vulnerable in terms of the sustainability of that ecology due to sometimes arbitrary decision-making on the part of source funders.

#### **SA DEPT FOR THE ARTS (IN DEPT OF PREMIER & CABINET)**

- Funding programs and grants cover a wide range of categories, all available to regional as well as metropolitan artists

- <https://www.dpc.sa.gov.au/responsibilities/arts-and-culture/grants>
- In particular (for regions) Community Arts and Cultural Development e.g. 2019
  - Ngapala Arts Association Inc, Ceramics Arts Development project with Ngapala Arts, Copley, Flinders Ranges

## **REGIONAL ARTS FUND**

- Federally funded program to support sustainable cultural development in regional and remote communities in Australia, an access point for many sub-funders:
  - 2020 funding program not yet open
  - Website lists the most comprehensive database of funding opportunities for the arts in Australia at the following link: <https://www.arts.gov.au/funding-and-support/a-z-funding-opportunities>
- **The following Regional and International Arts Associations all offer projects and programs**
  - Regional Galleries Association of South Australia  
[rgasa.org.au](http://rgasa.org.au)
  - Mid North Visual and Performing Arts Association  
[vapaa.org.au](http://vapaa.org.au)
  - International Development for Australian Indigenous Art  
[idaia.com.au](http://idaia.com.au)
  - Barossa Arts and Convention Centre  
[barossaconvention.org](http://barossaconvention.org)

## **COUNTRY ARTS SA:**

[NB: Most of the following items are part of partnership agreements with other state and federal entities, e.g. AGSA, Adelaide University, Dept for the Arts (now within Premier and Cabinet), Dept of Health, Dept of Environment and Water. There will be gaps in documentation of specific projects here, given constantly changing core situations, but this is an indication at least].

- **Current Projects**
  - **Creative Communities Partnership Program**
    - Since the program started in 2012, 14 Arts and Cultural Facilitators have been employed across South Australia
    - The program provides professional arts and cultural development assistance through the employment of a dedicated Arts and Cultural Facilitator for up to 3 years or support for a broad range of arts and creative outcomes
    - **The Arts and Cultural Facilitators** assist with the development of activities, projects and programs in consultation with local communities, arts and cultural groups and regional artists to build community capacity

- through arts and cultural funding opportunities, disseminating information about arts and cultural initiatives, building and sustaining networks and collaborating with relevant non arts sectors to assist cultural development outcomes
- Currently this program boosts a specific region for a while but then needs must diversify and spread the impact to other regions
- Current partnerships are with: Naracoorte Lucindale Council, Raukkan Community Council, Regional Council of Goyder and City of Whyalla, City of Victor Harbor and District Council of Yankalilla, City of Port Augusta and Carclew to make a total of eight Creative Communities Partnerships across the state
- **NB: These partnerships approximate part of the role of a Creative Industries coordinator, but without the specific business and employment focus**
- **Grants Funding Programs include** Quick Response Grants; Step Out Grants for individuals and organizations; Step Up Grants for regional communities; Skills Development Grants and the Shows on the Road Program. Examples of Step Out Grants below:
- **CASA Regional Arts Fund – Step Out Grants (e.g.)**
  - Emerging artisan **Ben Cutts** was mentored by Master Knife Maker Barry Gardner in the art of Japanese pattern welding in steel, through a forge welding process at the Jam Factory studio in Seppeltsfield Winery
  - **Great Ark Adventure:** 2019, Warooka: working with local primary school and local artist Winnie Fox to create an art event themed around the Great Southern Ark at the tip of Yorke Peninsula. Additional funds from YP Council + Progress Association
- **Events: 2019-2020**
  - [NB: Events examples of touring events taken from first half of 2020. There is a full year's program available at <https://thedirtsa.com.au>
  - **Sculpture from the Arid Lands 2020**
  - **Country Arts Festival**
    - Weaving on Country (Indigenous)
    - Music on Country (Indigenous)
    - DJ-ing workshops
  - **Arts Writing Hothouse** supports emerging SA regional writers
  - *Euphoria*, a new play by Emily Steel, numerous locations including Burra
  - *Diary of a Creative Producer*
  - *Climate Century* – artist James Dodd with Vitalstatistix Theatre Group
  - *We Are the World* – artist in residence with community participation + digital = not in the Legatus regions at the moment, but in other SA regions. But a good model for internet-savvy generation of makers
  - *Robyn Stacey: Ray of Light* will tour fourteen regional galleries in South Australia from 2018-2020
  - *Vietnam – One In, All In* is a contemporary exhibition that explores, expresses, and acknowledges Aboriginal veterans service before, during and after the Vietnam War

- *The Adelaide Big Band*: one of Australia's premier community big bands specialising in Big Band Jazz and Swing
- *Cirque Afrique*: blockbuster production which transports each audience to the positive side of Africa through a modern stage performance
- *A Migrant's Son*, with Michaela Burger: Featuring original songs and live band, including piano and bouzouki
- South Australian artist Kunyi June Anne McInerney draws upon her experiences as a member of the Stolen Generation in the Oodnadatta Mission Home during the 1950's
- (Singer) Mirusia in National Tour saluting the music of The Seekers
- The Wiggles *Fun and Games* Tour
- *Some Enchanted Evening*: starring Karla Hillam and Jonathan Guthrie-Jones, and featuring tunes from Carousel, The King and I, South Pacific, The Sound of Music and many more from the golden age of musicals
- *Malka Art Prize* (for Aboriginal Art): annual prize and associated activities
- **Past Projects**
  - Country Arts SA: Regional Centre of Culture: *Just Add Water*, Alexandrina 2012-14 **This is a past project but a living model** (see Case Studies, p. 74). Three years of activity in the Alexandrina Council region, with participation of 128,000 people, a massive community building exercise that still resonates in the Goolwa area today
  - <http://www.countryarts.org.au/program/regional-centre-of-culture/just-add-water/>

## **DEPT OF HUMAN SERVICES**

- **Nharangga Project in Moonta and environs (YP)**: a program to try to recover Nharangga culture, in particular remnants of arts practices which have almost completely disappeared and to develop projects from that for workshops and tourism activities
- **Minlaton: Harvest Corner (Gallery)** to develop economic opportunities on Yorke Peninsula which is predominantly agricultural to try and develop some more niche industries, such as value-added food products and other (loose relationship to creative industries)

## **DEPT INNOVATION AND SKILLS**

- **DIS Regional Accelerator Music Program Discovery Roundtables**: initiatives for Live Music and Venues (great model and process)
  - Included Barossa, Pt Pirie, Whyalla and Pt Augusta amongst other non-Legatus regions
  - Led to successful Musician and Venue operator workshops
    - <https://www.rdawep.org.au/event/whyalla-ramp-musician-and-venue-operator-workshop/>
  - Contemporary Music Program (regional opportunities)



- <https://mdo.sa.gov.au/artistic-development/contemporary-music-programs/>
- Jon Lemon Artists in Residence Program (regional opportunity)
  - <http://mdo.sa.gov.au/artistic-development/jon-lemon-artist-in-residence-program/>
- Live Music Coordinator grant (and subsequent trial role at Barossa)
  - Working with local musicians and venues to facilitate programs
  - <http://mdo.sa.gov.au/artistic-development/ramp/>
- programs e.g. Skilling South Australia initiative for Games [ <https://www.skilling.sa.gov.au/aie-digital-directions-project> ]
- (upcoming) the **2020 Australian Cultural Diplomacy Grants Program (ACDGP) Bushfire Renewal Round** will focus on supporting the building, rebuilding and promotion of the creative industries in bushfire-affected areas

### **KU ARTS** (Peak body for Indigenous Arts initiatives in SA)

- <https://www.anangukuarts.com.au>
- SA Regional Projects through Ku Arts developed the Statewide Indigenous Community Arts Development (SICAD) Project in 2006, a program stream to support artists outside of APY Lands where there are typically no Aboriginal art centres. Examples below:
- **Port Augusta Creative Workshop:** A two-week creative workshop held in Port Augusta introducing participants to studio skills; canvas quality, frame preparation, stretching and priming, colour mixing and colour theory. Silkscreen & textile development, weaving and jewellery-making
- **Yurtu Ardla** a Ku Arts project initiated by a group of Nukunu and Adnyamathanha men. Yurtu Ardla is a celebration of the continuity of Adnyamathanha wood carving practice, and the revitalisation of Nukunu wood carving practice. Yurtu (Nukunu) and Ardla (Adnyamathanha) are the words for ‘wood’ in each respective language. Participants featured: Clayton Cruse; Donny McKenzie; Uncle Roy Coulthard; Dallas Brady; Lindsay Thomas; Jared Thomas; Darryl Thomas; Lawrie Thomas; Troy Dargan
- In partnership with Mobile Language Team, the Yurtu Ardla project included language documentation and revival workshops. The language films have been produced by Ku Arts, and created by filmmaker Dave Laslett (non-Indigenous)
  - <https://www.yurtuwardla.com.au/our-stories-2/>
  - Exhibition May-June 2019
- **Charcoal Drawing with Damien Shen:** Artist Damien Shen delivered an artistic development program for artists in Port Pirie and surrounding areas. The purpose of the program was to provide professional development workshops in the visual arts to Aboriginal artists in the region, targeting artists who have demonstrated an express demand for such workshops

### **NAIDOC (with CASA)**

- *Vietnam – One In, All In:* an exhibition honouring the untold stories of South Australian Aboriginal veterans of the Vietnam War, before, during and after. The exhibition



features work by a selected group of contemporary Aboriginal artists who were paired with these veterans to create multi-disciplinary artworks inspired by their memories

- Friday 12 July 2019, Port Augusta NAIDOC Program
- Tuesday 9<sup>th</sup> July Pt Augusta NAIDOC celebrations 12:30pm – 4:00pm DCC and Umeewarra Media Culture Day including Inma at Gladstone Square

### **NATIONAL TRUST OF SOUTH AUSTRALIA**

- Partnering with a number of councils re historic venues
- NTSA is also the driver behind the World Heritage Cornish Mines initiative at Burra and Moonta
  - Grant of more than \$130,000, won by Regional Council of Goyder in 2017 for this project

### **SA FILM CORPORATION**

- **Port Augusta Dance Documentary** with Archie Roach, 10 February 2020
- **Indigenous Fellowship (7.2.20)**
- **Audience and Industry Development grants**
  - **(with) Country Arts SA – Nunga Screen 2020**  
Formerly known as *Black Screen*, this free showcase event of films by South Australian Aboriginal and Torres Strait Islander filmmakers will tour to 10 new regional communities in 2020
  - **Michal Hughes – Whyalla Film Festival and 60 Second Film Competition:**  
A community-oriented film festival and short film competition run as part of Whyalla's popular Unearth Festival, including short filmmaking and skills development workshops

### **REGIONAL DEVELOPMENT AUSTRALIA (SA)**

- \$1.4 million Federal funding for UniHubs at Pt Pirie, Pt Augusta and Whyalla. Pt Pirie campus opened in 2019 following the Spencer Gulf UniHub in Whyalla in 2018. and already answering to many needs. In partnership with University of SA and University of Adelaide Science Faculty and the Elder Conservatorium, CQ University Australia and TAFE SA
  - <https://unihubsg.org>

#### **(1) RDA BAROSSA, GAWLER, LIGHT AND ADELAIDE PLAINS (Region #1)**

- RDABGLAP has had an Arts and Cultural Facilitator, A Live Music Facilitator and a (recently but now finished) Creative Industries Coordinator (various hours) working to engaged Manager. Due to this soft infrastructure investment it currently has a well-focused and energised Arts and Cultural program, a model virtuous circle that brings life, energy, and tourist potential to the region, though notably more so in the Barossa region itself than, for example in the Adelaide Plains. These funding initiatives, however, also suffer from the universal stop-start rhythm of most arts and community funding in Australia, so the program is not necessarily sustainable unless Council or

other takes on acceptance of the notion of common good being a valuable resource in and of itself for its community

- **The Big Project – Barossa Council Initiative**
  - Proposed regional cultural hub, based around the existing Barossa Regional Gallery at Tanunda
- **Art Music Design Initiative**, a virtual hub for creatives in the greater Barossa region. Art Music Design is a meeting place for all working in the creative industries: artists, musicians, designers, dancers, theatre makers, writers and more. It connects makers with creative industries, tourism, local business, national and international opportunities. Creative Industries Virtual Hub @ <https://www.artmusicdesignbarossa.org.au>
- **Visual Art:**
  - Barossa Regional Gallery,
  - Kapunda Community Gallery
  - Jam Factory at Seppeltsfield Winery
  - Blooms Painting Workshops (Jacqueline Coates)
  - Mandala Workshops (Janelle Amos)
  - Peter Franz Photography (Lyndoch).
  - Barossa Sculpture Park
  - Kapunda Mural Town
  - Barossa Mosaic (on Barossa walk/cycle Trail)
- **Music**
  - Musicians gig regularly at wineries, galleries and breweries
  - Tanunda Town Band
  - Nuriootpa Town Band
  - Marananga Brass Band
  - Hill & Son Pipe Organ (at the Barossa Regional Gallery)
- **Design and Marketing**
  - Andy Ellis
  - Emily Hay
  - Stellar Digital
  - Brady and Co Creative
  - Elemental Barossa
  - 100 Mile Home
  - Winestains
- **Theatre, Writing, Filmmaking**
  - *Conversations That Matter* [fireside chats by visiting experts]. Two examples:
    - *Ilona Glastonbury on Creative Industries*. Followed on from local artists at the Barossa Regional Gallery who undertook a six-week course with digital marketing specialist Ilona Glastonbury, aka @ottimade. Very well attended
    - *Fireside Chat with Laura Lee* (2009 Adelaide Thinker in Residence) to talk about *What is the Creative Barossa?* (September 2019)
  - Adelaide Plains Poets
  - Barossa Council Library Awards for Writing
  - Firefly Performing Arts
  - Barossa Film Club

- Barossa Arts and Convention Centre (Tanunda)
  - The Barossa Players (amateur theatre group)
- **Events**
  - February – March: The Adelaide Fringe Festival
  - April (Biannual): The Barossa Vintage Festival
  - August: South Australian Living Artists (SALA) Festival
  - December: Adornment Artisan Christmas Markets
- **Grants System**
  - Wide range of Community Grants at <https://www.grants.gov.au/?event=public.GO.list>

## **(2) RDA: YORKE AND MID NORTH (Regions # 2 & 3)**

- **Activate Business Project (Port Pirie)**
  - A pilot program developed locally to deliver an entrepreneurial program for 11 job seekers in the Port Pirie Regional Council to assist them to create, connect and activate their own business between June 2019 and April 2020
  - Three of the participants (two artists and one person with a skincare business) were given the opportunity as part of this program to enter a vacant shop in the Port Pirie CBD (rent free for 6 months) where they can trial their business in the CBD and gain valuable exposure in a risk free environment
  - **Activate Business-related Project:** a dedicated new business learning and development space at Uni Hub Spencer Gulf, and a collaborative space for new business within the CBD
- **Regional Games: Skill Development Project (Pt Pirie)**
  - One of 11 projects approved for funding through the Australian Government's Regional Employment Trials program implemented in ten disadvantaged regions in Australia, which includes the Yorke and Mid North region of South Australia
  - **The Regional Games Skill Development Program** has been created to support job seekers in the Yorke and Mid North to realise their potential career pathway into the games industry. Runs until May 2020
  - **The Port Pirie Local Drug Action Team, (PPLDAT)** has commissioned artist Jimmy Dodd to work with local young people as part of youth art diversionary project
    - It will be an aerosol, stencil, mural workshops and mural delivery at Uniting SA facility in Port Pirie for 4 to 5 local artists to learn and assist over two weekends. The rationale of the project is to upskill local artists to work with local youth on similar projects
  - **Shop Local campaign-** a shop local card, like a rewards card, program publicized through Facebook, not just creative industries but it has been helpful for many practitioners...Now extending from Clare and Barossa to Jamestown
- **Grants System**
  - standalone grants for Events and Festivals; linked grants (with CASA) of quick Response Grants for artists and makers; Community Grants for large and small 'Let's Celebrate' and other projects

- <https://www.yorkeandmidnorth.com.au/grants/>
  - Staffing: (amongst others) Employment Facilitator – Pt Pirie: Community Development Officer – Peterborough; Tourism Development Manager (Southern Flinders Ranges, Clare Valley); Economic Development Officer (Mid North)
- (3) RDA WHYALLA AND EYRE PENINSULA (only applicable to Southern Flinders Ranges in the remit of this report) (Region #4)**
- **Aboriginal Economic Development** explicitly allied to Tourism and the Arts
  - **RDWEP** is partnering with Australian Small Business Advisory Service – Adelaide Business Hub, to deliver the Commonwealth funded **Digital Solutions Program** to small businesses operating in South Australia. May have application to Creative Industries at some point
  - **Ability Awareness Festival** - a free community event featuring live music with 38 service providers hosting stalls that featured interactive activities to attract potential clients and establish connections with the general public
  - **Desert to Sea, Experience Far West South Australia: A Far West Aboriginal Tourism Strategic Plan** has been developed to provide direction and support to current and emerging Aboriginal tourism enterprises. (Many of the specific initiatives are outside the Legatus region of the Southern Flinders Ranges but good models nevertheless):
    - e.g. a community and tourism-related store at Koonibba
    - Planned upgrading, and improving of the Ceduna Art, Cultural and Language Centre
  - **RDWEP** also provides 19 specialised business short courses to support SME business owners and managers deal with the challenges of the changing business environment. None appears targeted at the creative industries. It is unlikely that managers are aware of the particular requirements of the creative industry business model (see Conclusions p. 76-77)
  - Grants Funding for Arts and Cultural Projects are allied to the Multicultural Celebrate Together Grants –to assist multicultural organisations to host festivals and events.
  - **Visual arts** activity and support is probably strongest. Active Curdnatta Arts Group is something of a model
  - Good council support in particular for Indigenous initiatives
  - Other grants advice refers to SA Government Dept of Premier and Cabinet and CASA grant mechanisms

### **TERTIARY INSTITUTIONS**

There is a range of supports and partnerships evolving through the increasing activity of tertiary institutions throughout the state. The following are specific programs, but it is worth noting that tertiary institutions can also work with regional policy makers to research the needs of local creative industries practitioners e.g. the Legatus Group currently holds an MOU with UniSA. Other such partnerships could be pursued.

The following are examples of several projects. Again, they are indications for a developing road map of stakeholders within the creative industries in the regions

- **Flinders University + Foment Wine Tourism Tech Pilot Program: an accelerator program for state food tourism** and entrepreneurial business, it offers opportunities allied to the creative industries in the regions
- **New Venture Institute: Flinders University** initiative: a pre-accelerator program, antecedent to proper business planning. Most recent program some participants for the YP, with offerings from an online ticketing system for music performances through to innovative and different ways to use chickpeas
- **(NB: Repeat info): \$1.4 million Federal funding for UniHubs** at Pt Pirie, Pt Augusta and Whyalla. Pt Pirie campus opened in 2019 following the Spencer Gulf UniHub in Whyalla in 2018. and already answering to many needs. In partnership with University of SA and University of Adelaide Science Faculty and the Elder Conservatorium, CQ University Australia and TAFE SA
- **Verbatim Theatre piece** by Dr Sarah Peters of Flinders University with High School students at Pt Augusts and Whyalla (funding CASA)
  - <https://www.whyallanewsonline.com.au/story/5852832/a-verbatim-collaboration/>
- Screen and Media Honours students with Dr Nicholas Godfrey, lecturer in Screen and Media studies at FU developed and shot a microbudget feature film with non-professional performers in Cowell (Eyre Peninsula). Looking to work on YP as well
  - <https://blogs.flinders.edu.au/fit/2018/09/18/revamped-program-sees-student-interest-soar/>

**TAFE SA:** (in this overall Legatus region) at Barossa (Nuriootpa; Pt Augusta; Whyalla; Kadina; Nharangga; Pt Pirie + courses at Clare using community facilities. None deal with creative industries at this stage apart from one digital technology course, but the infrastructure is there. In the Southern Flinders Region, TAFE has main campuses in Whyalla, Port Lincoln and Ceduna, and smaller facilities at Wudinna, Cleve, and Kimba

**UNIVERSITY OF THE THIRD AGE:** Yorke Peninsula; Gawler; Kapunda; Whyalla

- <https://u3ayp.wordpress.com>
- Many courses are creative-arts oriented, though not necessarily with an industry focus

### **PETER LEHMANN ARTS AND EDUCATION TRUST**

A rare example of serious philanthropic undertakings by a visionary individual in these regions. A particular focus on the Hill & Son Organ but there are other opportunity streams:

- showcase the **Hill & Son Organ:** Joshua Van Konkelenberg and Adam Page will record a CD of organ improvisations based on the art, poems and prose provided by Barossa residents. Sebastian Phlox will create a new organ composition based on the Barossa.
- Preservation and protection of the historic **Luhr's Cottage**

- 15 artists with a learning or intellectual disability from **Tutti Visual Arts** to create over 40 artworks and mosaics and a collection of drums for the 2019 SALA exhibition, hosted by Yalumba
- Creation of a mural as part of the redesign and improvement of the courtyard facilities at **Barossa Village**
- **BuskTil Dusk** concert for musicians aged 12-25 during the Barossa Vintage Festival.
- To Danielle Edwards to undertake research into the role of local and regional food in destination marketing

### **LOCAL PRESENTERS (Many of these are council-assisted)**

- **HATS Heritage Arts & Traditions** Fringe Festival 2020 at The Old Courthouse at Auburn. Varied program of music, comedy, magic and performance February/March 2020
- **Barossa Fringe** events from Fri 14- 17 March 2020
- **Shut the Gate** Winery music performance program at Clare Showgrounds
- **Blenheim Festival:** Clare, currently in abeyance but mentioned with enthusiasm by several participants. A re-boot in order?
- **Vintage Festival** – allied musical events
- **Eudunda Makers Coop** workshops
- **Gawler Card-making** workshops
- **Truro Painting Group**
- **Edithburgh Art Group**
- **Bridge to Nowhere Arts Association Inc** – lively group across several genres with various projects (Port Pirie)
- **Tanunda Theatre**
- **Sing Australia** (Burra)
- **Country Music Festival** (Burra)
- **Day on Green** series (based at Peter Lehmann Wines, Barossa)
- Wineries all through this region for visual arts, design, and music
- **Ballara Lifestyle Retreat** (Warooka YP) runs music, exhibitions and community engagement program
- **Wilpena Pound Resort/ Adnyamathanha Traditional Lands Association**
  - **Indigenous Storytelling Program**
- **2020 Yorke Peninsula Art Exhibition (YP council)**
  - In 2020, held at three key sites – Ardrossan (Fine Art / Painting) Edithburgh (Sculpture) and Yorketown (Photography) and a number of smaller Art Trail venues across the Yorke Peninsula over the Easter Long Weekend holiday break
- **Kernewek Lowender** – Cornish Festival at Kadina – related arts and crafts
- **Presenter Groups for CASA:** groups of volunteers who want to make sure that there are arts and culture happenings in their town
- **Aboriginal Cultural Tours SA** at Innes National Park
  - Storytelling with Quentin Agius
- **Bundaleer Festival** (Jamestown) closed in 1023 after losing \$30,000 finding from Arts SA. Too heavy a burden on volunteers. But the model is there.
- **Clare Valley Art Trail**, showcasing a range of galleries spanning from Burra to Balaklava.



- **Goyder Council ‘Dust Away the Blues’** drought relief concert June 2019
- **Pt Pirie Regional Art Gallery** – serves entire region with excellent exhibitions from the flinders Ranges as well as more local material
- Kapunda Mural Town
- **Platform Gallery**, Pt Augusta
- Pt Augusta Music Group
- Kapunda Art Trail
- **100 Barossa Artists** – proposed 2020 event
- **Wanderlust**, Fringe event for Greenock, March 2020, 3000+ attendance
- Laura Folk Fair, April 6-7
- Peterborough Art & Cultural Festival, 13-22 April
- Marananga Night of Music, April 27
- Melodie Night, Tanunda, May 24-5
- Hawker Races & Cabaret, South Flinders, May
- Winter Family Fun Competition & Maritime Art Show, June 8-9
- Gawler Textile Art Weekend, October
- Rotary Kidman Art show, Kapunda, October
- Gawler Music Month, November
- Curramulka Light Up, December
- **Burra Regional Art Gallery**
  - **Burra Ephemeral Art Trail**, began in 2016 with four artists from Adelaide and Clayton Bay who undertook a successful residency working alongside four local Burra artists
- The **Jam Factory** at Seppeltsfield
  - contemporary craft & design studios, gallery and shop is located within the Seppeltsfield Estate itself and is housed in an historic 1850s stables building, which has been extensively renovated

## WRITERS SA

- **Readers and Writers in Residence Project:** SA and international writers sent into regional communities in SA for residencies of 2-4 weeks to combine their own work with public events such as reading, book launches, workshops and working closely with communities
- Also offer traditional structured professional **mentorships**. Most of these can happen remotely as well as face to face so are suitable for regional as well as metropolitan writers

## SALA FESTIVAL

- More than 700 events across metropolitan and regional SA. Arts Bus tours from Adelaide to Barossa amongst other regional locations (outside Legatus remit)
- **On Country**, visual arts workshop sessions led by Indigenous elders, 2019

## HISTORY TRUST SA

- **SA History Festival:** each May runs a large number of events including some with regional focus. 2020 program not yet released



### 3.8.1 Conclusions (Projects)

It is clear from the data above that there is considerable activity in the regions made possible through a variety of funding bodies, both federal and state. These projects are facilitated via a multiplicity of infrastructure organisation employees, as well as individual practitioner projects and ongoing practice. Just as clearly this activity varies from region to region. Some council areas such as the Barossa could be classified as healthy (and thus happy!) in terms of this particular ecology. The boom in the Barossa in particular is evidence of how an enmeshment in the cultural can become a cause-and-effect virtuous circle whereby the added ‘vibrancy’, activity and prosperity of local artists enlivens the prosperity of the wider community and brings both visitors (tourism) and local wellbeing (activity, retention of existing and attraction of new populations) to a locality, although the most recent available figure (2016) do not record any rise in migration to the region (profile.id, 2020). Others struggle either from lack of resources, bodies on the ground or awareness in influential local circles of the practical benefits that a high-functioning creative society offers to its constituents. Also obvious, with, for example, the loss of the Blenheim Festival in Clare due to burnout and the Bundaleer Festival at Wirrabara due to the withdrawal of critical funding, is how vulnerable even the healthiest of such ecologies is to withdrawal of any of the structures of support. Indigenous creative activity is strongest in the north.

The most powerful triangulation of support comes between the Regional Development Australia (SA), Country Arts SA and local councils. They work together but one has a majority interest in economic development, one in the creative industries and their practitioners and consumer/audiences, and one in locality and (though not always expressed as such) the multi-faceted wellbeing of its citizens. RDAs and councils in addition put a particular value on prosperity; CASA on a meaningful life.

The point can again be made that the structures and personnel are by and large in place. Even more importantly, where they are not yet in place, the models for such developments *are*, in neighbouring regions. The main lack is a credibly articulated model of how funding for viable and sustainable creative industries differs from the kind of standard business model with which most managers are familiar (see p. Conclusions pp. 76-77).

## 4 Case Studies

Through a series of three Case Studies, this report will demonstrate a range of regional creative industries potentialities. Inspirational models are available quite widely. We have chosen the following to fit within an international framework, with one regional South Australian example (Blinman), one interstate one (Booktown in Clunes, Victoria) and one international one (Knepp in Sussex in the UK). They offer a range of solutions to regional problems through different arts initiatives that vary in this case from heritage to genre to landscape, but other arts categories might also apply. All three are either community or individually initiated because such projects are ones that create momentum without large start-up funding. All three examples did, however, later attract funding from for-profit, not-for-profit and government sources. All three may have good application in the Legatus council regions. The regions in SA are different in their particulars, especially from the more populous eastern states of Australia, so solutions in practice will be bespoke. Nevertheless, their problems are the same as others all around the world. We also touch base with a further South Australian example, that is only not included as a full Case Study because of its greater cost, and the degree of partnership organisation required, which may not be applicable in this current situation, but which is an exceptional model which deserves revisiting when possible.

### 4.1 Case Study # 1: Creative-Industry Related: Clunes Booktown Festival



*Figure 7 Poster for Clunes Booktown Festival 2020*

#### 4.1.1 WHAT

The first Booktown was started in 1961 by a visionary academic, Richard Booth, in the small Welsh town of Hay-on-Wye. Hay-on-Wye was a pretty but (effectively) dying village. Booth decided to fill many of the unused buildings in the town with bookshops.

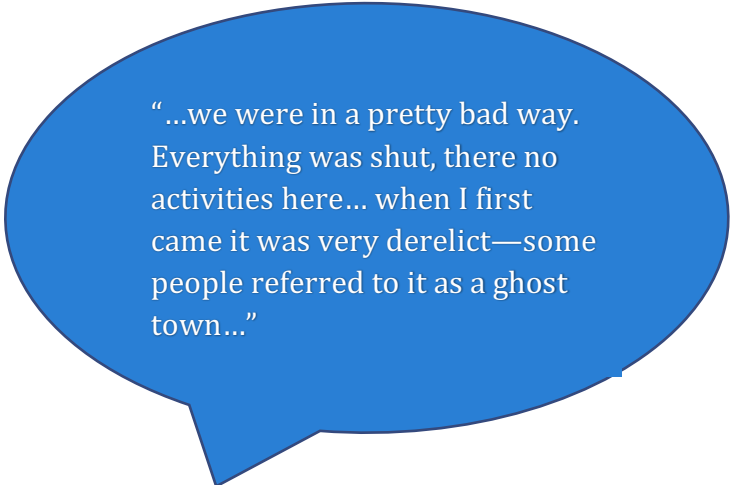
As Melissa Kennedy says: “Booth’s clustering of bookshops in Hay-on-Wye’s notable buildings such as the old fire station, cinema and castle, led to the market town’s transformation as a tourism destination. The unique concept led to a surge in tourists (approximately half a million people per year) and a substantial boost to accommodation and other related enterprises in the town such as bookbinding and crafts.”

There are now over 40 such towns from Europe to Asia, Australia and recently, New Zealand, and an International Organisation of Booktowns [<http://www.booktown.net>]

The Booktown Festival in Clunes, Victoria, described as ‘the best literary event in Australia’ by Mark Rubbo, Managing Director of Readings, Melbourne’s premier bookshop, started in a similarly serendipitous manner. (Creative Clunes Review, 2016).

#### 4.1.2 WHERE

**Clunes is a small town**, situated 140 kilometres, significantly a daytrip away from Melbourne between Daylesford and Ballarat. It is also close to the busy feeder centre of Geelong. In the early 2000s, Clunes’ main claim to fame was the number of times the town’s main street façade had been used by filmmakers, from *Mad Max* in 1979 to *Ned Kelly* in 2003. It was, and is, a very pretty village, but as a locality, it was dying.



“...we were in a pretty bad way. Everything was shut, there no activities here... when I first came it was very derelict—some people referred to it as a ghost town...”



*Figure 8 Nineteenth Century Clunes*

#### 4.1.3 WHEN

In 2006-7 a group of four residents of Clunes got together. Serendipitously, they included a person with background in marketing, a person with background in strategic thinking, a person who was a superb community networker and a very well-connected creative writer who had recently arrived in town.

#### 4.1.4 WHY

“It was very much ‘not in my backyard’ stuff. Clunes was threatened with becoming a commercial sale yard for stock for Ballarat or to become a dormitory town... Both of those were on the agenda at council level and we didn’t want any of those (impacts) that would change our little village. So, from the very beginning it was about economic renewal - rural renewal via books and via culture.” Tess Brady, ex-Artistic Director, Creative Clunes [interview 2020].

From this small moment of country town resistance in 2007 came the event which has transformed Clunes from a fading town of 600 people to a thriving community of 2,000+ people in 2019 that floated through the GFC in 2007-8 with no drop in property prices, and for whom Victoria Rail has now instituted a new railway stop, mobile coverage has been boosted, the abandoned shops in the main street have been reoccupied (many by bookshops) and both town and community are well on the radar of state government, with significant business partnerships and a massively boosted skills accumulation. The town and its phenomenal rise has also been profiled by UNESCO;



[https://en.unesco.org/creativity/sites/creativity/files/cultural\\_times\\_the\\_first\\_global\\_map\\_of\\_cultural\\_and\\_creative\\_industries.pdf](https://en.unesco.org/creativity/sites/creativity/files/cultural_times_the_first_global_map_of_cultural_and_creative_industries.pdf) and the OECD;  
<http://www.oecd.org/publications/tourism-and-the-creative-economy-9789264207875-en.htm>, national radio; <https://www.abc.net.au/landline/town-revival/6962132> ; and featured on ABC television: <https://iview.abc.net.au/show/back-roads>



*Figure 9 Booktown Festival 2019.*

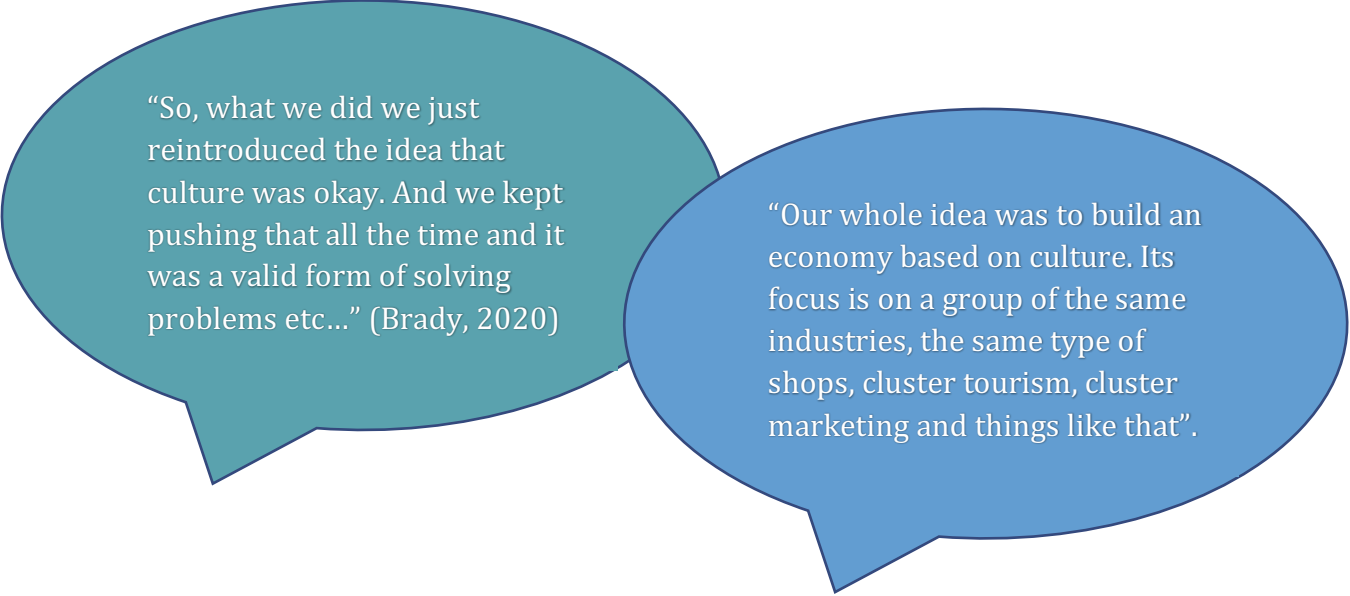
Source: Chloe Smith. From Creative Clunes Review, 2019.

#### 4.1.5 HOW

“One of the things that we did which I think was core at the beginning was that we began to look at our environment of empty buildings as an asset. Not as an obstacle. So we then had to get permission from all the guardians of the buildings...and then we realised that nobody knew the whole picture except us so we had to call the town together and talk to the elders and get permission to do these sorts of things and they got behind us in a huge way and it became this village event....At that time there were 700 people in the village, but we had over 300 volunteers, so the proportion of (the community was huge).” (Brady, interview, 2020)

As Tess Brady outlined, this last point was significant because Creative Clunes was not an imposed art-in-community exercise where ‘art’ was used to invigorate a community. The way things happened in Clunes was actually the other way around...

“We had community in spades...We were a little tiny town in which there were something like 30 clubs and organisations. It was very community-focused already. What we needed to do was to wake up culture – not culture, it was broader than that – but to wake up a *creative* culture.”



“So, what we did we just reintroduced the idea that culture was okay. And we kept pushing that all the time and it was a valid form of solving problems etc...” (Brady, 2020)

“Our whole idea was to build an economy based on culture. Its focus is on a group of the same industries, the same type of shops, cluster tourism, cluster marketing and things like that”.

(Creative Clunes Respondent 4, cited in Kennedy, 2011)

“(In the) ten years since the Booktown concept was trialled as a festival called ‘Booktown for a Day’ with an estimated 6,000 attendees, it has grown to attract approximately 18,000 patrons, along with high-profile authors, political speakers and creative workshops. Furthermore, Creative Clunes, the organisation driving the initiative, has recorded a number of achievements including: accreditation of Clunes as an international Booktown in 2012; cultural exchange projects with international Booktowns like Paju Book City in South Korea; and partnerships with arts bodies closer to home such as the Wheeler Centre – a flagship institution associated with Melbourne’s status as a UNESCO City of Literature.” (OECD, 2014).

The first Festival was a one-day trial put on for a total cost just under \$12,000, cobbled together from a Hepburn Shire Council grant of \$5,000, a smaller grant from another local body, book sales, a dinner, product sales (aprons, mats and the like and a raffle!) (Brady, interview, 2020). The most recent Festival in 2019 had grown to a total Income of \$170, 834 and a total Expenditure of \$153, 325. The Festival now has a professional staff sustained via ongoing funding from Victorian Department for the Arts and an office provided via Victorian Railways’ restoration of a derelict railway station building specifically for Creative Clunes. Its total attendance in 2019 was 15,000 (down a little from 18,000 in 2018 due to rain and the fact that in 2018 Clunes hosted 11<sup>th</sup> Conference of the International Organisation of Booktowns) (Creative Clunes, Report, 2019).

Thus, from a one-day event in 2007, where, hoping for a turnout of 3-4 booksellers the Festival committee ‘got taken by the zeitgeist and ended up with 56 booksellers’, Clunes Booktown Festival 2019 hosted 72 authors, writers and artists taking part across five venues, a Children’s Book Tent, ticketed workshops for children and other child-specific events. It had a relationship with 54 partner organisations of various kinds. From the annual survey taken from ticket sales it was clear that 66% heard of the festival through word of mouth; 43% stayed in

the region over the weekend; 43% visited the festival for half a day; and 49% of visitors surveyed were from Melbourne (Creative Clunes Review, 2019, p. 4).

SATURDAY PROGRAM			SUNDAY PROGRAM		
THE WAREHOUSE			THE WAREHOUSE		
TIME	EVENT	SPEAKERS	TIME	EVENT	SPEAKERS
10:00 - 11:00	Writing Keating	David Day in conversation with Professor Keir Reeves, Federation University	10:00 - 11:00	Essential Secrets of Book Collecting	John Arnold
11:15 - 12:15	Hello Beautiful	Hannie Rayson in conversation with Amanda Smith, Radio National	11:15 - 12:15	The Challenge of Biography	David Day in conversation with Mark Rubbo, Readings
12:30 - 2:00	Overcoming the Odds - The parable and the memoir	Hwang Sun-mi and Michael Mori in conversation with Joseph A. Camilleri OAM, La Trobe University	12:30 - 2:00	The Creative Life	Helen Trinca and Merv Collins in conversation with Kate Lansan, Director Writer's Victoria
2:15 - 3:15	A Life of Madeleine St John	Helen Trinca in conversation with Dr Amanda McGraw-Pleban, Federation University	2:15 - 3:15	The Play's the Thing	Hannie Rayson in conversation with Dr Angela Campbell Federation University
3:30 - 4:30	The Forgotten Heroes of Eureka	Clare Wright in conversation with Jane Smith, Director of Museum of Australian Democracy Eureka	3:30 - 4:30	The 2015 Stella Prize Winner	The Wheeler Centre presents the 2015 Stella Prize winner
THE NATIONAL HOTEL			THE NATIONAL HOTEL		
TIME	EVENT	SPEAKERS	TIME	EVENT	SPEAKERS
2:30 - 3:30	Capturing the music in words: Writing the biography of virtuoso James Morrison	Merv Collins in conversation with David Shields, producer and presenter of jazz programs on Melbourne radio for the past 15 years	2:30 - 3:30	Performance by Omar Musa	Omar Musa - poet, rapper, novelist
CHILDREN'S AND YOUTH AREA			CHILDREN'S AND YOUTH AREA		
TIME	EVENT	SPEAKERS	TIME	EVENT	SPEAKERS
10:30 - 11:30	Workshop and story reading	Danny Snell	10:30 - 11:30	Workshop and story reading	Christopher Fille
12:00 - 1:00	The Hen Who Dreamed She Could Fly	Federation University Drama Students reading extracts	12:00 - 1:00	The Hen Who Dreamed She Could Fly	Federation University Drama Students reading extracts
1:30 - 2:30	Workshop and story reading	Christopher Fille	1:30 - 2:30	Reading and performing	Hwang Sun-Mi in conversation with Julianne Eveleigh / Ross Hall and the Federation University Students from the reading
3:00 - 4:00	Book launch of Caravan Fran	Cheryl Orsini - Caravan Fran	3:00 - 4:00	Workshop and story reading	Danny Snell

Figure 10 Booktown Festival 2019 Program

#### 4.1.6 CONCLUSIONS

The Booktown concept is an inspirational one. It offers to a small rural community a way of managing and reviving their own environment that is almost totally positive. It can appeal to all generations and all types of people. It has been noticeable in Clunes in fact that the demographic of attendees is getting younger, though there are still many more females attending than males. (Creative Clunes Review, surveys, 2018, 2019). It makes a virtue of unused buildings and a heritage façade. It does require, in Clunes Festival founder Tess Brady's words, "(A) really important tool (is) a coherent community – not a fighting, warring one and if you have that coherence people will work together in a can-do attitude" (Brady, interview, 2020). It is probably also important that such a project be, as Creative Clunes is, extremely well-documented. There was a general savviness in operation during the growth of Clunes' Booktown Festival from its modest pop-up beginnings to its current status. If one extrapolates from Clunes to other localities, proximity to a major centre is helpful, with perhaps a two-hour drive being about the maximum one could allow (and public transport being ideal). A town like Blyth (just under two hours from Adelaide or 1 hour 10 minutes from Pt Pirie) or Edithburgh (just over), both in the struggling Yorke Peninsula might be well-suited for such a project. As Brady also says, "It ticks so many boxes in terms of regional regeneration and creative industries and...the meaning of art and artmaking and the difficulty of how you frame



that in economic terms ...”. Like much else in this report, it is a viable model already in existence that could well be followed in many regional areas.



*Figure 11 Attendees Booktown 2019.*

Source: Chloe Smith. From Creative Clunes Review, 2019.

## 4.2 Heritage-Related: The Blinman Mines Project

The Blinman Heritage Mines Experience is another story of community renewal through tourism. In this case the driver was heritage, not culture per se. This is a South Australian outback example.

### 4.2.1 WHAT

The Blinman Heritage Tourist Mine opened in April 2011, with a mine office-cum-museum next to the General Store in the main and only real street in town. As its engaging website says, “The Blinman Underground Experience offers a unique journey into the heart of an historic copper mine. With the installation of an innovative sound and light system, a mix of theatre and mining history and experienced tour guides, it transports people back in time, to the lives of the miners and their families during the second half of the 19<sup>th</sup> century” <https://heritageblinmanmine.com.au>, viewed December 2019

The Blinman Mines Experience is another story of community renewal through tourism. In this case the driver was heritage, not culture per se.

#### 4.2.2 WHERE

Blinman is a (very!) small town in the Southern Flinders Ranges, 510 kilometres from Adelaide, 213 kilometres north of Pt Augusta. It can claim the highest site in South Australia (at Little Paddock, just near Angorichina). It is outside the Legatus' regional purview but sits close to that area. It has a shop, a pub, the visitor information point and mine office, one café, a post office and not much else. The Police Station dates from 1874, but it was when the last police officer left the town in the 1970s taking with him his three children that the town then lost its school and began a full decline. Its current population is "16 with a baby – 15 adults – and within the 50 kms (radius of the town) there's about 50 people." (Pearl, Interview, 2020)



*Figure 12 Blinman General Store and P.O.*

Source: Bruce Elder

#### 4.2.3 WHEN

Blinman is part of the country of the Adnyamathana people, but it was in 1859 that this present story begins with the discovery of copper ore by a local shepherd, Robert 'Pegleg' Blinman. Three years later Blinman and his fellow lessees sold their lease to the Yudanamutana Mining Company for approximately £7000 and mining started soon after. The development of the mine was rapid, with bullock carts transporting the ore to Pt Augusta replaced by a smelter on site in 1863, the wood for which was the cause of decimated mallee scrub for many miles around



*Figure 13 The Old Mine at Blinman: SLA B9835*

Source: Blinman Mines Heritage Experience

“By 1870 the workings had reached 90 metres, where water was encountered. In 1871 a second-hand steam engine ...was erected at a new main shaft to pump water and haul ore. In most mines the discovery of water is seen as a major problem, but it was a positive for Blinman as they now had a reliable source of water for the town and the mine. ...The 1870s was the heyday of the Blinman Mine and the population of the town reached 1500, with 200–300 men working in the mine.” (Pearl, Susan, 2019).

The mine continued to develop via a boom-bust cycle until its eventual closure in 1908. What it left was not just a massive, and potentially dangerous structure, but also a story, or many stories, of immense privation and in the end fruitless effort by the mostly Cornish men in family-miner groups and their sad-faced wives and ragged children on the one hand and the temporary riches made by investors at the high peak of the mine’s operation and the fortunes lost at its several closures on the other.

#### 4.2.4 WHY

In the same way that the citizens of Clunes had the revelation of their empty stores as an asset not a liability in their quest for a new mode of living for their town, the members of the Progress Association in Blinman looked to ‘their’ mine for a boost for their diminishing town. Another similarity was the fact that, like Clunes, they ‘had community in spades’, and skills. A key member of the township had detailed background in mining and given the physical complexity of the task ahead offered the possibility of a bridge between those imported to realise the project and those who were responsible for driving it at a community level.

As Susan Pearl, the current manager of the Blinman Mines Heritage Experience says of her town, “(Like most regional towns) we’ve had a Progress Association in Blinman going back to probably the 1920s or 30s – because there’s no council here – we’re in the Outer Areas.” She outlines how the tradition of local fundraising events amongst the community to keep the town alive morphed in the extraordinary effort made to reinvent the abandoned Mine that had been the original reason for the town’s existence into a different kind of lifeline.

‘In the late 1990s, the community had a planning meeting, and they had some consultants come in...and at the same time... they realised...they had never twigged to tourism being the thing (which) it became in the late 1990s and they thought, “What could we do with this mine that is on our doorstep?’

The initiative developed from there.

#### 4.2.5 HOW

“...The community did numbers of things like hold town dinners that we used to have in the hall (and) eventually they raised quite a bit of money , about \$130,000 from various means over various years...I don’t know how much of that might have been in the kitty that they drew on, I don’t know any of that, but they did put \$130, 000 of community money towards the development of this mine. The government kicked in about another \$100,000 for the sound and light component and there was probably some more money that came from other sources, so altogether it was about \$300,000. But it was...a project that took ten years (including money-raising) sort of concurrently” (Pearl, interview, 2020).

Blinman is still a very small town, but what the Mines Heritage Experience on its outside edge does is keep people in town, rather than simply driving past. As the indefatigable Susan Pearl, who has extensively documented the project, also writes, “The Flinders Ranges attracts some 500,000 visitors annually, with the BHM attracting over 7,000 participating in an underground tour during the 2018/19 financial year.” Since 2015 there has been a 49% increase in numbers, from about 2,000 people to nearly 8,000.





*Figure 14 The Blinman Mine cut.*

Source: Blinman Mines Heritage Experience

#### 4.2.6 CONCLUSION

The Blinman Heritage Tourist Mine offers a model of a long-term and sustainable change in a locality's status. Any town with a similar kind of neglected 'attraction' could take cognizance of Blinman's pathway. The underground mine experience is an impressive one, absolutely dependent on creative input from professional practitioners with a vivid sound and light accompaniment and an immersion in a period of history probably unfamiliar to many Australians and certainly to international visitors. It took a concerted campaign of local fundraising, much effort and strategizing on the part of a tiny community, and the attraction of government and other funding to come to fruition, so not to be undertaken lightly. As a strategy, however, and winner of multiple tourism awards, it has possibly been responsible for the town of Blinman even continuing to be on the map. Apart from the truly spectacular surrounding landscape, there is no other reason to stop in the township. But the stories the guide illustrates during the tour, the sounds and evocative visuals are snapshots of a time when personal choices were limited and living conditions just this side of appalling. There are literally dozens of stories, subjects for plays, poems, creative non-fiction and visual art. It is tempting to imagine a 'Blinman Storytelling Festival'. The project was owned by, negotiated for and in part funded by a tight and determined community. It is, however, a one-sided view of 'history' and given that the town may well need at least one other main attraction to thrive as opposed to survive,



the Indigenous history of the region does offer one alternative basis for a community project. Others might be a gallery or storytelling centre, a writers and artists/craftspeople's hub, or other. The key with the creative industries can be critical mass, not one large project, though that can be a lightning rod. Thus, an eco-system of heritage, art, craft, story and landscape all intersecting with each other in varieties of the classic virtuous circle is the more sustainable option.



Figure 15 Cornish miners at Blinman: SLSA B31029

Source: Blinman Mines Heritage Experience

## 4.3 Conservation-Related Knepp: Re-Wilding Project

### 4.3.1 WHAT

We offer this last Case Study as an example of a current moment of global change that is going to require immense community effort but that may well also have unexpected community benefits and potentialities, as we are thrust into new global environmental practices. The agricultural understandings that have underpinned our rural regions will be challenged in the near and medium future. Creative responses to such massive change can familiarize communities to possible alternate pathways.

The Knepp Rewilding Project has been documented, amongst other avenues by co-owner, Isabella Tree's prize-winning book, *Wilding* (Tree, 2018).



Figure 16 Deer at Knepp

Source: [www.knepp.co.uk](http://www.knepp.co.uk)

This tells the story of Tree and her husband Charlie Burrell, the inheritor (in 1983) at the age of 25 of his ancestral lands in West Sussex (including a spectacularly picturesque but at the time crumbling castle). The Burrells spent the next 23 years, with considerable resources at their command, attempting to farm the estate according to modern farming tenets. But, as the publisher Pan Macmillan says when writing of Tree's book, 'Forced to accept that intensive farming on the heavy clay of their land at Knepp was economically unsustainable, Isabella Tree and her husband Charlie Burrell made a spectacular leap of faith: they decided to step back and let nature take over. Thanks to the introduction of free-roaming cattle, ponies, pigs and deer – proxies of the large animals that once roamed Britain – the 3,500-acre project has seen extraordinary increase in wildlife numbers and diversity over a decade.'





*Figure 17 Highland Cattle at Knepp Castle*

Source: [www.knepp.co.uk](http://www.knepp.co.uk)

#### **4.3.2 WHERE**

Sussex is a small county in the south-west of the United Kingdom, set between Hampshire on the west, Surrey and Kent to the north and north-east and the English Channel to the South. Knepp itself is situated in the Low Weald, an area once core to the ancient forests of England and farmed for centuries despite its unresponsive clay soils. By the late 1900s this soil had been seriously depleted by the intensive farming instituted post World War II when so much of the traditional countryside of England, and in particular the lattice of hedgerows criss-crossing it was sacrificed to the demands of intensive modern agriculture. In some areas of Britain, this interventionist style of farming produced massive if possibly ultimately short-term gains, but this was not replicated at Knepp in part due to the intractably poor soils.

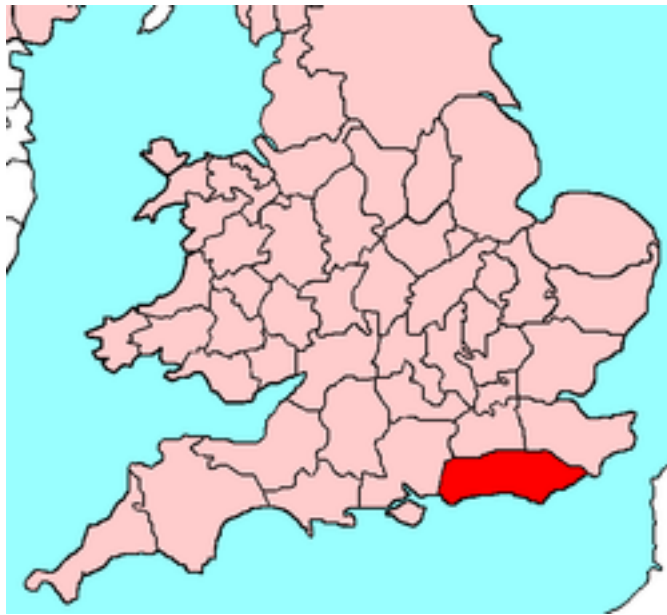


Figure 18 Sussex in Southern England

#### 4.3.3 WHEN

In February 2000, the estate awash with debt, the Burrells decided to divest their dairy herds and mechanical farm apparatus and lease out much of their land. Two years later they were awarded a (European Union funded) Countryside Stewardship grant to restore a 350-acre post WWII intensively farmed section of the estate called Repton Park. Influenced by the work of visionary Dutch agriculturalist, Dr Franz Vera whose seminal book *Grazing Ecology and Forest History* was now available in English translation, the Burrells undertook a trial experiment at Repton Park, a “ ‘process-led’, non-goal-orientated project where, as far as possible, nature takes the driving seat - an approach that has come to be known as ‘rewilding’.”

<https://knepp.co.uk/background>

#### 4.3.4 WHY

The Knepp website explains: “The vision of the Knepp Wildland Project is radically different to conventional nature conservation in that it is not driven by specific goals or target species. Instead, its driving principle is to establish a functioning ecosystem where nature is given as much freedom as possible. The aim is to show how a ‘process-led’ approach can be a highly effective, low-cost method of ecological restoration - suitable for failing or abandoned farmland - that can work to support established nature reserves and wildlife sites, helping to provide the webbing that will one day connect them together on a landscape scale.”

<https://knepp.co.uk/background>

#### 4.3.5 HOW

The process was not, of course, straightforward, but over the next decade, with serious fund-raising from both United Kingdom and European Union sources, the project progressed. It has probably been the impressive species revival side of Knepp’s activities and the combination of

savvy marketing, serious scientific research and extreme aesthetic appeal that has made Knepp such a byword amongst conservationists and their public supporters. Not just the turtledoves (see below) returned to Sussex but the endangered Purple Emperor butterfly and other birds, insects, small and larger animals – boars, and soon beavers amongst them – are slowly restoring diversity of flora and fauna in this small corner of England, only 45 minutes away from Gatwick airport. The place is now a large tourist drawcard with glamping and South African style ‘safaris’, workshop series (for the public) and forums and meetings (for professional agriculturalists and conservationists).

But more than that. The re-wilding has been a significant contributor to that elusive quality, wellbeing, as becomes clear when Tree describes one moment of epiphany when she realised that the annual return of turtledoves to Knepp that had been reduced to the appearance of an occasional singleton or pair was in process of being overturned: “We began to hear turtledoves, only ever recorded here in ones and twos, just a year or two after the project began – three in 2005, four in 2008, seven in 2013 and by 2014 we reckoned we had eleven singing males. In the summer of 2017, we counted sixteen.” Tree, 2018, p. 19



*Figure 19 Turtledoves*

#### 4.3.6 CONCLUSIONS

It might seem a long bow from the castled estates of the British aristocracy to the isolated regions of southern South Australia. But...it's not. One of the new drawcards of the Yorke Peninsula is the Great Southern Ark Project where the unique feature of that relatively small peninsula of land has offered the opportunity for an equally visionary undertaking where a 25-kilometre fence has been constructed to keep invasive species out and provide a safe haven inside for domestic ones. As the Natural Resources Northern and Yorke says,

“The Great Southern Ark project has evolved from ten years of Community Action Planning and substantial community engagement...The purpose of the project is to develop a safe haven for Australia's most threatened species, restore habitat and improve agricultural productivity. Reintroduction of key native species is the key to managing the iconic vegetation of southern Yorke Peninsula. These species will reinstate the necessary ecological processes to maintain the condition of bushland.”

[https://www.naturalresources.sa.gov.au/northernandyorke/projects/Great\\_Southern\\_Ark\\_the\\_Rewilding\\_of\\_Southern\\_Yorke\\_Peninsula](https://www.naturalresources.sa.gov.au/northernandyorke/projects/Great_Southern_Ark_the_Rewilding_of_Southern_Yorke_Peninsula)

The fencing of the peninsula makes possible a concerted campaign to counter the effect of 150 years of non-natural predators on South Australian wildlife, anticipating the reintroduction and/or support of up to 20 native species of birds and animals  
<https://www.environment.sa.gov.au/the-weekly/articles/great-southern-ark-2019>

The GSA project is framed mostly in agricultural terms, but it has already had a tourism impact.  
<https://www.telegraph.co.uk/travel/destinations/oceania/australia/articles/australia-reveals-bold-new-plan-to-save-native-wildlife/>

It is possible to anticipate that it could offer much more (and, obviously, such initiatives would sit alongside conventional agriculture not in competition with it). Other, more domestic scale re-wilding or permaculture projects such as the Gawler River Food Forest Permaculture farm also feature sustainability and agricultural tourism themes [<https://www.foodforest.com.au>] that could be replicated elsewhere. A sustainability Festival along the lines of WOMAD's Planet Talks [ <https://www.womadelaide.com.au/lineup/the-planet-talks> ] is also a possibility. Climate change threatens all communities but there is definitely a market for new vision ecological movements that agricultural communities can exploit in their turn. These projects may not have a direct creative industries aspect but they do employ creative tactics and their impact is amplified by those sides of such projects that have the kind of aesthetic value-adding that comes with creative enterprise, as the 'glamping' and product sale at Knepp or the music at WOMAD makes abundantly clear. Not every agricultural practitioner will have Isabella Tree's literary proficiency, but many can and do tell their own story. An example might be the steadily-selling book by West Australian David Pollock, *The Wooleen Way*, which narrates another version of this story, and Charles Massy's *The Call of the Reed Warbler* which tells many more. If you do it, you can write about it, because the concept involved is compelling. And that offers both marketing and another income stream.

There is the related point that in the same way that the wellness movement came out of the blue about a decade ago, creative sustainability projects will appear over the next one. We are moving into a different world and there is a hunger for inspiration and healing. The regions are perfectly placed to take this on.





*Figure 20 Purple Emperor Butterfly*

#### **4.4. Addendum: Just Add Water — Country Arts SA.**

This was a wildly successful 2012 project in the SA coastal town of Goolwa, managed by Country Arts SA with delivery partner the Alexandrina Council, and made possible by Federal and State funding. In a town of 6,000, the range of 443 events recorded a participation of 53,000 people. The ramifications of the project are still being felt in Goolwa today.

There is not space in this present report to do more than refer to this project, with which most funding bodies in SA will already be familiar. An excellent report on it by academic Dr Christine Putland is available at <https://www.countryarts.org.au/wp-content/uploads/2014/02/Just-Add-Water-2012-1-in-a-nutshell-online.pdf>.

She offers the following brief statistics:

- 443 events presented for a total attendance of 53,930
- 333 people attended hands-on projects with 1565 participating in one artform or another
- Arts events and projects by 12 of the state's major organisations and 9 interstate ones
- 31, 992 people visited 125 exhibitions
- Attendances of 17,756 with average capacity of 92%
- Per-head subsidy of program was just \$18.50

- 3978 schoolchildren attended
- More viewing of art works than could be recorded
- 416 stories in local, state and interstate press
- Over 33 professional artists participated
- 10 premiers of new works

Our point in relation to this project is not so much the massive point of attack success but the ongoing renewal and self-respect. As Anthony Peluso, CEO of Country Arts SA said in interview: “What that program did was to change the mindset of the communities about themselves but also about (the fact that) arts and culture *is* actually an important part of their lives and how artists in their own community are actually now given the same respect or brought into conversations in the same way that ...commercial business owners and other (such) people always have been. So, the impact of that program is quite massive...”

Our other point is that, whilst an interventionist approach is not always appropriate, sometimes it is, and when and if it is, this highly successful model already exists.

## 5 Conclusions

### 5.1 Discussion

If there is a thread running through this research, it is two-fold. Firstly, the ‘many-in-one’ nature of regional South Australia; and secondly, the many-in-one nature of the creative industries and indeed, the multi-focused lives of regional creative practitioners, who experience a life of community involvement, creative participation (and frustration) combined with multiple and sometimes contradictory professional commitments. More than once, interviewees or focus-group members warned against a ‘one-size-fits-all’ approach.

This comment was reiterated in a lecture at the University of South Australia by Professor Andy Pratt, Professor of Cultural Economy at the School of Arts and Social Sciences of City, University of London (February 2020). Professor Pratt’s points are paraphrased amidst the discussion below. As he said, the cultural and creative industries differ from ‘traditional’ industries in a number of ways. The first difference is in product-turnover time – it can take a long time to conceive, gestate, develop, market and present one (good) creative product. Secondly, such a product may then also have a high element of risk in relation to audience or market reception – who knows what is going to be the next thing to hit the zeitgeist? [For example, the first Booktown Festival where the community of Clunes were hoping for 3-4 booksellers and ended up with 56!].

A third difference from traditional industries is that in innovative fields the ratio of successful creation is about one or two in ten, whereby those one or two items will cross-subsidise the other eight less successful innovations (Pratt, 2020). Thus, even though making something new may take a long time, the individual artist may well need to make/undertake a number of new and often quite different items or projects. Thus, most creative industries will need to work simultaneously with not one project but a portfolio of them, with consequent higher start-up costs.

All of the above has a bearing on a final difference that is key to managing support for the sector in that concepts of value in intrinsic terms as opposed to market terms can seem alien to traditional business advisors and influencers (banks and accountant for example), who will engage with the second but not with the first, thereby ignoring the main basis for the creative industry in the first place. Such business models are unfamiliar to source funders and even policy makers, but glaringly obvious to the creative practitioners themselves who know by long experience that their industry works on massive and precise effort and relentless innovation.

Pratt makes the further point that if one is to understand the ecology of a creative economy, surely an essential for policymakers at every level from local to state to federal, then one must also factor in the interactivity of the learning as well as the making processes involved in any such industry. Once again, this differs from ‘normal’ industrial practice whereby one learns a skill and simply repeats it, thus gradually accumulating ‘value’. Practitioners in the creative industries, on the other hand, are operating through the application of what Pratt calls *tacit* skills, values and understandings. An absolute requirement is the 10,000 hours of Malcolm Gladwell’s explication of creative proficiency whereby the practitioner absorbs a nuanced, accumulative skill that is then applied but always in a new and hopefully surprising way



because that is the essence of the creative (Gladwell, 2008). Of its nature such work can't necessarily be explained or copied or applied other than by using the skills constantly on an individual case by case basis. Unlike many industries one doesn't just devise a business model or product and go on to apply it in the same way over a number of years. Instead, one must relentlessly innovate, which is why policymakers have correctly identified that a creative mindset is one that is fit for purpose in our new world of revolving change.

This key point feeds into understanding the cyclical process of creative activity – the idea, manufacture, distribution, exchange and ultimately archive of the creative product within a supportive ecology that works towards a self-sustaining gestalt of both process and product whereby that elusive 'intrinsic meaning' is absorbed and – to put it bluntly – monetised. It is above all what Pratt calls a 'sharing industry' – of ideas, and markets that range from the fine arts to live performance (dance, music, theatre, comedy et al) to audio visual products to crafts to fashion to design to a combination of all. All feed into each other. The aim must be for an interactive system that is 'sustainable and robust'. As with any system the whole is greater than the sum of its parts and only as strong as its weakest link, which is the ongoing argument for sustenance of the micro-ecology of the grassroots as well as the macro-ecology of the flowering plant. It is also, and significantly for this report, an industrial situation where small, affordable changes to the micro-ecology can, over time, have a macro effect.

## 5.2 Conclusions

This report attempts to address the complexity of fifteen regional council areas, where challenge and opportunity, frustration and community commitment go hand in hand alongside the multifarious nature of the (seventeen different iterations of) creative practice that make up our agreed definition of 'the creative industries'. Given that what some respondents called 'lifestyle' but really is encapsulated by 'living a life that values a sense of wellbeing' is the main reason for their choice of location, it is clear from interview, survey and focus group exchange that these are people who have already chosen a deep connection with place that can and should be leveraged through projects and planning. It includes a sense of community, a more relaxed pace, a beloved and ensouling environment, and family links (where appropriate). The regions are far flung but many are relatively close to Adelaide so most can gain access to wider world and capital city potentialities but from a more contained and community-oriented base (even if the said city is a small one!)

The disadvantages articulated by this far-flung community are numerous but most of them are not unsolvable. People complained of lack of connection to other artists, lack of knowledge of other artists' work, limited pathways through schools and even more limited tertiary opportunities for training. They spoke of a lack of amenities caused by the increasing centralisation into Adelaide of training and services, and an absence of public transport. Professionally, a common complaint was a lack of skills, particularly project management ones, and burnout – good people are overcommitted, and tired. They mention parochial competitiveness, and the fact that the distance from Adelaide may not be all that much but it is very difficult to get people to come *from* the larger centre alongside a constant expectation that residents may go *to* the bigger centre and, significantly given our very connected modern world, many complained about technology – the premise that technological connectivity is the answer to isolation but in practice technological connectivity is often compromised with a knock-on effect in terms of service delivery for small businesses including solo practitioners.



## 6 Recommendations

### 6.1 Towards Recommendations

The recommendations are really quite simple, and relatively inexpensive, with a strong focus on partnership and building awareness. A report such as this cannot address the kind of policy decisions that would involve a massive commitment to technological and communications overhaul, for which there is, as suggested above, an obvious need. That will come in time, and until it does the regions will be hampered by a lack of efficiency in communication and the ability to reach out from their isolation. Nor can it address the large sums that would need to be spent on the kind of interventionist regional program exemplified by the Country Arts SA's *Just Add Water* project in 2012, though we would suggest that it offers a viable model for community intervention, wellbeing and potentially long-lasting upgrades in local prosperity that could be applied at any time that combined government funding sources acquired the will to do so. The model, personnel and practice are already in place.

What this report can address is smaller scale actions that align with community potentialities and can be owned and driven by local authorities. If one looks at the success of community-driven projects like the Booktown Festival or the Blinman Heritage Tourist Mine it seems obvious that any initiatives that amplify a sense of community or acknowledge a powerful community push can become self-driven and thus set in place the kind of virtuous circle that can remake a locality. Occasionally a community is lucky enough to find a moment of serendipity in people, idea and place whereby a project can acquire wings, or a person, like Tess Brady in Clunes, who can articulate the process of creative place-making for and within the community while it is going on, but there are likely to be many more good ideas that founder for lack of scaffolding in terms of project management or access to key information and partnerships. For example, there are currently pockets of energy on the Yorke Peninsula in Warooka, and Edithburgh, in Kadina on the Copper Coast and Burra in the Mid-North where targeted assistance would make a real difference. And the Barossa region is experiencing unprecedented growth owing in part to natural growth factors of food, wine and heritage and in part to a sustained attempt to support a flowering local culture. It is significant that the one major individual regional philanthropic program (the Peter Lehmann Arts and Education Trust Foundation) is situated in the general Barossa area.

One local-sized solution was suggested by the Booktown Festival Case Study, namely to regard the empty buildings that litter country towns not as liabilities but as assets and to re-purpose them for positive use as creative hubs, to offer, in Anne Markusen's words 'decentralized portfolio(s) of spaces acting as creative crucibles' (Markusen and Gadwa, 2010, p.1). Even just handing over an unused building for use as a community hub to a lively group of volunteers is a start. There would be issues of Workplace Health and Safety (such as those that worked against the now-closed Yorke Peninsula Visitor Information Centre). But one would hope that with goodwill they could be solved. The model offered by Renew Adelaide whereby creatives are offered assistance with brokering rents and insurance in short term occupancies of unused buildings is another option (<https://renewadelaide.com.au>).

A primary question raised pre-report was whether one (or more) Creative Industries Coordinator (s) would be welcomed by regional constituents and would make a difference to both the communities' sense of wellbeing (intrinsic value) and the successful functioning of creative industries within them (extrinsic value), which in turn might help to set the stage for future regional and local prosperity. This person would act as a link between the local creative ecologies of individuals and groups; business and art; government and non-Government source funders. In particular, this person would possess an overview not necessarily at the forefront for people in the individual sectors. A Creative Industries Coordinator role such as this does combine many of the aspects of the (already existent) CASA role of Arts and Cultural Facilitator with the economic, employment and business savvy of the (also already existent) RDA Employment Facilitator role. But it is different in focus, strategies, the size of the remit and the particularities of potential impact, and ideally would be in addition to not instead of what is already in place in the regions.

Interviewees raised the point of whether such a role should be responsive to expressed needs of the creative community – i.e. (1) offer information access and amplification; or (2) project-based – i.e. offer a series of interventionist programs; or (3) a combination of the two. Ideally option (3) addresses more needs, but in practice a program might evolve from the first through the second to both.

It was very clear from focus groups discussion, interview and survey that people felt such a role or roles would make a difference. Interview respondents also expressed the fact that they felt the implementation of that role in the Barossa area had had an impact on their lives and work, the 'vibrancy' of their locality and, importantly, their locality's and their own prosperity.

One query, however, was the factor of sustainability. To quote from one of the interviews undertaken for this project:

"I think it's really not useful to recruit people into roles that are really short-term. I know that if someone's working in government they can take twelve months leave without pay and go into and out of another job and then there's not the insecurity of not being able to return to their original role, but we don't have a lot of people in government working in that area, so I feel like ideally you'd really want a position that went for three years...(because) it's hard to build momentum in a situation like that. And even (with) government funding... you've got some immediate things you could do, for people to get operational, but (a longer time framework) gives you a chance to look at it more strategically in the (particular) region, (to work out) how to create lasting impact and things that are sustainable beyond the coordinator role."

At this current moment, the Creative Industries Coordinator role in the Barossa has come to an end (though temporarily sustained at a 1.5-day level via the RDA). This is unfortunate. To use a sporting analogy, when someone (or some program) is kicking goals is not the time to turn them off the ground. The Barossa has the potential to be a jewel in South Australia's crown. It should be supported to be so.

A second point is that this is a vast physical area and no one person can possibly undertake to service it all in any capacity let alone over such a multifarious platform as the creative industries.

"One person on the ground with no money to run programs or anything like that, no project funding... it's a difficult thing to do...a pot of money that could deliver from A to B...would be worthwhile, that

could be something you could do with an outcome that is visible and makes a difference. Just one person on the ground without any money backing them is a difficult thing to do...”

This is a valid point. To really make a difference region-wide one might need at least two such roles, and access to project funding for both. Specifically, to cover the issue of sustainability and to work against the stop-start, boom-bust nature of arts funding one would suggest these roles be permanent and full-time. If that is not possible then a three-year commitment would be a first step. The obvious place for one is to re-commit to the position in the Barossa and to do so on a fulltime basis, with a budget. The research suggests that the second role might best be situated on the Yorke Peninsula, probably at Kadina since the Copper Coast council has made arts and culture something of a priority, but possibly at Pt Pirie to build on established assets such as the Spencer Gulf UniHub, the excellent Regional Gallery and a number of recent and successful creative industry initiatives (project-managed through the RDA) but with a remit to reach out to the culturally-deprived areas of the lower Yorke Peninsula. In this second case (the Yorke Peninsula/Copper Coast or Pt Pirie) one would not be building on an established initiative as is the case in the Barossa but responding to the needs of a less well-served locality through offering the kind of scaffolding that can address problems of distance and disempowerment.

The other possible locality would be the Goyder Council region, which is experiencing a community surge of the kind we have identified at Clunes and Blinman in the late 1990s/early 2000s. Goyder Council has, however, just appointed an Arts and Cultural Facilitator to be based in Burra through CASA, so even though the role of a Creative Industries Coordinator is not precisely that of an Arts and Cultural Facilitator, perhaps this is less urgent in the immediate future. Unfortunately, the less populated council areas (Orroroo-Carrieton, Peterborough, Northern Areas, Mt Remarkable et al) probably have not achieved the kind of critical mass which would make them locations of choice.

It is absolutely not a large ask to think in terms of two permanent full-time salaries and a small project budget for these roles and regions. This is a tiny amount of ongoing funding for an outsize benefit and, in comparison to the start-up funding for almost any other industry, an infinitesimal sum. Funding sources need to understand that the benefit will be indirect – because creative industry is a very particular beast. But the benefits are very real and just as ‘countable’ over time. As we have outlined, there is a wide ‘ecology’ of local and in particular, direct and indirect State government initiatives which could provide timely and effective partnerships. The clear benefits in terms of mental health and community wellbeing are incontrovertible. And the prosperity factor – if one looks at successful creative communities – equally so. Think Clunes. Or, as one interviewee pointed out and which is documented in the cited report– Margate in London where the building of the new Turner Contemporary Gallery has transformed a poverty-stricken, crime-ridden locality into bustling affluence (albeit at a rather larger cost for that building than one can contemplate for the regions in question here, but that is absolutely applicable to the new Cultural Precinct at Burra) (Jackson et al, 2016). Think (in Tess Brady’s wise words) that ‘The artist is a change agent’. And in a situation where change is the only way forward, get behind him/her/them.

## 6.2 Recommendations

**Recommendation 1: Scaffolding and Practitioner Support:** Two full-time, permanent positions of Regional Creative Industries Coordinators based in the Barossa Council region and in the Yorke Peninsula region; and an initial projects budget for both.

**Recommendation 2: Awareness and Planning:** Increased awareness of the Creative Industries in Council and Regional Development Plans.

**Recommendation 3: Productivity and Project Skills:** That Councils look at re-purposing unused buildings as creative hubs where appropriate and support a series of programs focusing on Project Management Skills for Creatives.

**Recommendation 4: Awareness and Connectivity:** Development of a Regional SA Creative Industries Forum or Conference to increase awareness of what the Creative Industries are and to bring the Regional South Australian Creative Industry practitioners and stakeholders together.

**Recommendation 5: Partnerships and Connectivity:** Formation of Regional Working Group to link directly into the South Australian Government Plans to ensure that the regional focus on the Creative Industries communicates to government with a united voice. This body to be tasked with driving the proposed Forum.

**Recommendation 6: Sustainability, Education and Retention.** Lobbying from regional operatives for Creative Industry content in tertiary offerings within the regions. Courses in Games Development and International Digital Micro-Business Skills are two suggestions. Another one might be 'Understanding Creativity' because doing so allows creatives to become conscious of their own practice and is incidentally at the core of consciousness of how and why and when to employ a business model at all (e.g. defunct Creative Incubator course at TAFESA).

**Recommendation 7: Policy.** Regional policy makers require research that is specific to local creative industries needs and environments in order to make productive decisions around supporting creative practitioners for cultural, social and economic outcomes. Such research might be facilitated, for example via MOUs with research institutions.

**Recommendation 8: Planning.** A Thinker in Residence for regional creative placemaking would provide great benefits for all stakeholders in the regions.

## 7 Future Work Required

4. There was not the opportunity to interview a range of people from each of the (17) creative industries though the research did speak to people with specialist knowledge of music, visual arts, writing and games. It would be useful to have data on specificities in each of the 17 sectors, with the kind of detail an interview can elicit rather than, for example, a note on a survey. The present database might be a useful tool in this endeavour. Future projects with research institutions (Recommendation 7) might also facilitate this.
5. There is a (policy) issue around digital interconnectivity. It seems clear any undertaking to improve telecommunications might well be essential to overcome tyrannies of distance and that this would need to be a choice made at the highest levels of government. High level and reliable digital connectivity is the item that would make the single biggest difference to life in the South Australian regions, addressing in particular the identified themes of connectivity/isolation; access to skills development and education; and sustainability of a well-lived life in a remote locality. In relation to the creative industries in particular, it would (reliably) connect practitioners to global markets and global resources.
6. The research noted (p. 56) that “The main lack is a credibly articulated model of how funding for viable and sustainable creative industries differs from the kind of standard business model with which most managers are familiar”. We have tried to indicate the basic parameters of this model. With recent determinations to prioritise the creative industries as a growth sector in South Australia, a more comprehensive articulation of this key point would be helpful. (Recommendations 7 & 8)



## 8 Summing Up

### About the Research Project:

The researcher undertook desktop analysis of a range of state, national and international reports, studies and other documentation about the creative industries. There was a particular focus on regional Australia. The research confirmed that regional creative industries can be a source of wellbeing and affirmation within communities, offering an intrinsic value to constituents. It also suggests that the development of such industries and the retention of the people who are attracted to them within a small community can be a driver for prosperity and wellbeing.

Problems identified through workshop discussion, interview, and survey included issues of connectivity and isolation; a need to push against ingrained ignorance or lack of interest in ‘culture’; the pluses and minuses of technology; and problems of access to amenities and services. Common complaints were a lack of project management skills development; limited business capability on the part of some creatives; and difficulties of access to education in these fields. Nevertheless, balancing that was a corresponding valuing of the ways in which an engagement in working successfully at what one loved contributed to a sense of social sustainability and a meaningful life.

Globalisation has impacts of both opportunity and disadvantage for regional communities. In a globalised world people respond to the human scale of small communities. That is a pull factor. There is also the opportunity – assuming workers have skills to do so or access to acquiring those skills – to establish a fruitful dialogue with multiple others and thus open up micro-businesses of global reach. In practice, however, the cost of providing digital infrastructure in the regions could – and at the moment does – mean that isolated communities will fall even further behind metropolitan ones. There is no easy answer to this conundrum beyond ensuring that access to education allows the skills development that can respond to a more positive environment when it comes.

Reflected in the interviews in particular was the fact that as a society, we are inside a moment of deep change – a technological revolution compounded by the urgent necessity to adopt new global and national systems of adaptation and mitigation of climate change. It is the regions that will bear the brunt of this (Klomp, 2020). They will need support on both a human and an economic level. It is beyond the scope of local funding to solve the large problems of distance, but it is not beyond local scope to address small mitigations of the macro situation by connecting people via a dedicated networking role or roles to amplify both physical and digital connections between a very far-flung community of artist/ makers/ entrepreneurs.

Creative industry can be a tool for social and economic enhancement as multiple data asserts (Cunningham and McCutcheon, 2018). The creatives amongst us are the makers of our stories. Geographical, indigenous, settler, heritage, contemporary – all these stories sit together, and we shift in and out of them as we seek to know ourselves and take meaningful action. What the arts can do is reveal us to ourselves. There are systems already in place around RDAs, Country Arts SA, and local councils. There is no need to ‘reinvent the wheel’. Instead one can use and build on what is already there via active partnerships that contribute to the systems’ ecologies themselves.

We would like to finish with a quote from Julian Meyrick's dazzling 2012 article, *Does Culture Need Explaining?* thus:

'For art to have value it demands an encountering subjectivity. Without a personal response, it is hard to see it has any meaning at all, since even its most distant benefits rely on an act of inward reception to begin with...The issues of cultural policy's relationship to creative practice is weaponised by this lack of a human frame of reference...Public policy (should) take hold of the reality of culture on a level of intrinsic meaning and not just extrinsic effect...Policy and its progeny – reporting, measuring, governance, confluence, acquittal – are deaf to the features they should be most alive to, as a matter of both political indirection and historical skew...Modern democracies do many things well. Cultural provision isn't one of them. The evidentiary processes governments use to define and inform their regulation of social activities do not work well for culture, are forever contracting the area into a corner of itself losing that affective, personalised connection so vital to successful intervention.' (Meyrick, 2012, no pagination).

In other words, when making policy decisions about creative matters and practices one has to work with its best and most singular features, not in tension with them. Culture is a system of many parts. If one feeds each and all of them, a little will go a long way.

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## 10 Appendix A: Online Survey Growing the Creative Industries in Regional South Australia

The Legatus-initiated *Growing the Creative Industries Project* is intended to find ways to support and facilitate the development of Creative Industry personnel and organisations in the SA Regions in line with upcoming State Government initiatives to prioritise the Creative Industries.

We are interviewing a range of local practitioners and stakeholders for this project. We are also seeking local input to frame our findings. We invite you to respond to this survey by (date)

NB: For the purposes of this project we are following the Regional Development Authority's regional divisions of Barossa, Light, and Adelaide Plains as Region 1; Yorke (Peninsula) and Mid-North as Region 2; the Lower Flinders Ranges as Region 3

NB. In multiple choice questions, please check one box only.

### SECTION 1: ABOUT YOU

1.1 Could you please tell us your home postcode? .....

1.2 How long have you lived in your current region?

Up to 12 months ☐

1–5years ☐

6– 10 years ☐

10 years+ ☐

Don't live in area ☐

1.3 Gender

I identify as .....

1.4 Age group: [please select your age group]

15–19 ☐

20–24 ☐

25-29 ☐

30–34 ☐



35-39 ☐

40-44 ☐

45-49 ☐

50-54 ☐

55-59 ☐

60-64 ☐

65-69 ☐

70-74 ☐

75-79 ☐

80- 84 ☐

85+ ☐

**1.5 Are you of Aboriginal and Torres State Islander Heritage?**

Yes ☐

No ☐

Prefer not to say ☐

**1.6 Which best describes your current employment status?**

Full time employed ☐

Part time employed ☐

Student ☐

Retired ☐

Unemployed ☐

Home Duties ☐

**1.7 Which best describes your current involvement in the arts?**

I am professional or practicing artist ☐

I am an arts worker (i.e. theatre tech, usher, arts consultant, event manager, council employee) ☐

I am a member of a committee for an arts group/ venue/ /festival/ event ☐

I am a member of an arts group or an arts organisation ☐

I am an arts student- i.e. music, film, visual arts, games, design ☐

I am an arts teacher ☐

I am primarily an arts consumer ☐

I am not interested in the arts ☐

Other, please describe: .....

## SECTION 2: PARTICIPATION IN CULTURE AND ARTS ACTIVITIES

Cultural and arts activities can be defined in many different ways. For the purposes of this survey, culture and the arts includes:

[The statistical definition used for this survey has been amplified from that of UNESCO. It has been amplified slightly for the purposes of the aims of the project].

- Music (including live music, concerts, teaching, personal study)
- Performing Arts (theatre or musicals attendance or performance, dance, comedy)
- Visual Arts (such as gallery exhibitions, sculpture, photography)
- Architecture and Design
- Media and Publishing
- Screen, Radio and Television
- Advertising and Marketing
- Festivals, Events and Museums
- Games and Digital
- Heritage activities (such as museums, historical activities or family history activities)

### 2.1 How often do you attend galleries, performances and other arts events?

Regularly (at least once a month) ☐

Occasionally (a few times a year) ☐

Rarely (once every few years) ☐

Never ☐

If “never”, please comment on why not:

Comment: .....

### 2.2 In the last month have you participated in any of the following activities?

Digital art-making, such as Games, Augmented Reality, Virtual Reality production ☐

Photography ☐

Broadcasting e.g Radio/Television/ Sound ☐

Film-making ☐

Playing a musical instrument ☐

Creative writing ☐

Singing ☐

Painting or drawing ☐

Performing (e.g. acting or dancing) ☐

Other art or craft activities ☐

Arts promotion ☐

**The following questions are about arts activities you are involved in both in your home location (local township) and outside of it**

### **2.3 What arts activities are you involved in within your home location?**

Theatre/Dance ☐

Music/Singing ☐

Painting, Sculpture, visual arts ☐

Craft ☐

Reading, visiting the library ☐

Writing/Stories/ Poetry ☐

Broadcasting (Radio/TV/Sound ☐

Digital arts ☐

Photography/Film-making ☐

Multimedia, digital arts, games ☐

Design ☐

Running an arts event ☐

Other (please specify).....

None ☐

**2.4 What arts activities are you involved in outside your home location?**

Theatre, Dance ☐

Music/Singing ☐

Painting, Sculpture, visual arts ☐

Craft ☐

Reading, visiting the library ☐

Writing/Stories/ Poetry ☐

Broadcasting (Radio/TV/Sound ) ☐

Photography/Film-making ☐

Multimedia, digital arts, games ☐

Design ☐

Running an arts event/festival ☐

Other (please specify) .....

None ☐

**2.5 If you participate in arts activities outside of your home location, where do you attend these activities?**

Adelaide ☐

Another local area within 50kms ☐

Interstate ☐

Overseas ☐

Other ☐ (please specify) .....

**2.6 If you travel outside the shire for cultural and arts activities is it because...**

Activities are not available locally ☐

Local activities are not of a suitable standard ☐

Venues are not available locally ☐

Local venues not of a suitable standard ☐

Other .....

**2.7 How far are you prepared to travel for cultural and arts activities on a regular basis?**

15 minutes or less ☐

30 minutes ☐

45 minutes ☐

1 hr or more ☐

**2.8 What are the local cultural and arts facilities you visit? [you may tick more than one]**

Local Art Gallery/ies ☐

Town Hall, public halls or small hall events ☐

Local Cultural Centre if applicable ☐

Local Museum ☐

Winery with related arts activities ☐

Private Galleries and Studios ☐

Local Pub with Live music ☐

Other Live Music Venue ☐

Historical Society ☐

Other.....

### **SECTION 3: VALUES OF CULTURE AND ARTS ACTIVITIES**

**Please consider the following statements.**

**3.1 I believe that creative industry activities currently contribute to social and community wellbeing**

Strongly agree ☐

Agree ☐

Neither agree nor disagree ☐

Disagree ☐

Strongly disagree ☐

**3.2 I believe that creative industries activities currently contribute to our region's identity**

Strongly agree ☐

Agree ☐

Neither agree nor disagree ☐

Disagree ☐

Strongly disagree ☐

**3.3 I believe that creative industries activities provide key attractions for visitors to our region and currently contribute to the economic viability of the region**

Strongly agree ☐

Agree ☐

Neither agree nor disagree ☐

Disagree ☐

Strongly disagree ☐

**3.4 Are you satisfied with Council's support for cultural, arts and creative industries activities?**

Very satisfied ☐

Satisfied ☐

Neither satisfied nor dissatisfied ☐

Dissatisfied ☐

Very dissatisfied ☐

Comments:

**3.5 Are you satisfied with SA Govt's support for cultural, arts and creative industries activities?**

Very satisfied ☐

Satisfied ☐

Neither satisfied nor dissatisfied ☐

Dissatisfied ☐

Very dissatisfied ☐

Comments:

**3.6 Do you have any interaction with Country Arts SA programs or personnel?**

Yes ☐

No ☐

Other ☐

Comment....

**3.7 Do you have any interaction with Regional Development Australia programs or personnel?**

Yes ☐

No ☐

Other ☐

Comment....

**3.8 How do you currently find out about exhibitions, performances, festivals, events and training opportunities related to the creative industries? Tick all that apply**

Local newspaper ☐

Online ☐

Radio ☐



Word of mouth ☐

Other ☐

Specify.....

**3.9 What would you like to see supported or provided in relation to arts and culture in the region?**

Comment.....

**3.10 What is the best thing about the creative industries in your region?**

Comment.....

**3.11 What is the most problematic?**

Comment....

**3.8 Do you feel you are aware of the range of creative industries workers, organisations and activities in your region?**

Yes ☐

No ☐

Other ☐

Comment.....

**3.9 Is there a single action out of the following that might make a difference to the viability and sustainability of your creative industry practice in your region?**

Coordination assistance ☐

Skills Development assistance ☐

Linkages with education and training ☐

Linkage with other creative industry practitioners ☐

Other ☐

Thank you for taking the time to complete this survey. This information provided will remain confidential and contribute to supporting creative industry initiatives in the Legatus Regions

**ADDENDUM:**

The following will not affect the anonymity of the survey responses but if you would like your arts business / organisation / activity included in the Legatus Creative Industries Directory, please let us know what contact details you would like to appear



